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No13 JUNE 1996 £2.30

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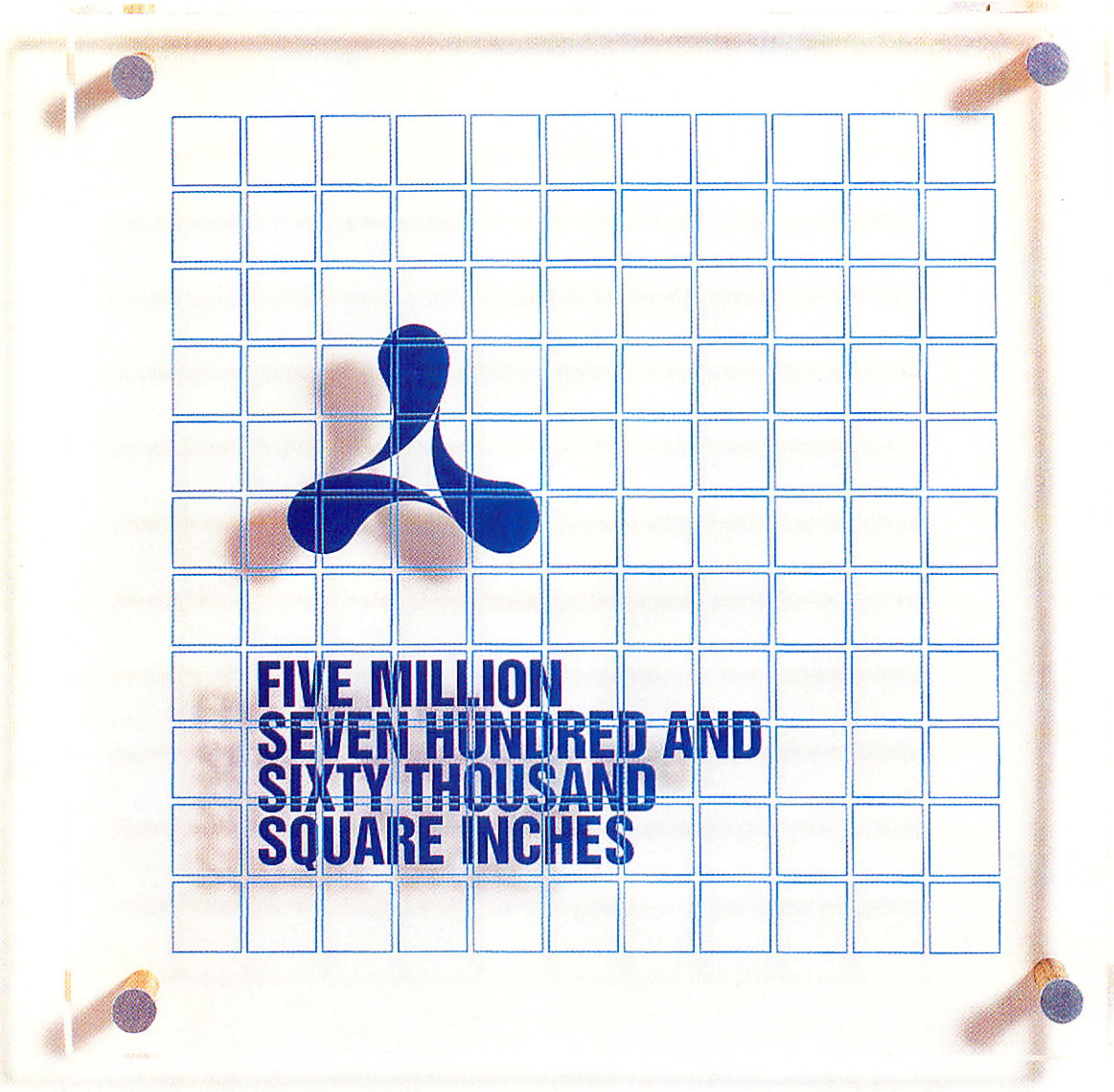

#1. ROBERT PETRIE. DESIGNER. SILKSCREEN ON PERSPEX.

CREAM

MAY 25TH [BANK HOLIDAY]
PETE TONG, JON PLEASED WIMMIN, ALLISTAIR WHITEHEAD, LTJ BUKEM PRESENTS 'LOGICAL PROGRESSION' WITH LTJ BUKEM, PESHAY, TAYLA, CONRAD. LIVE: PFM.

JUNE 1ST
JUDGE JULES, K-KLASS [PAUL & RUSS], ANDREW WEATHERALL, SCREAM TEAM, JOHN LOCKE.

JUNE 8TH
ALLISTAIR WHITEHEAD, MARK MOORE, DAVE SEAMAN, HARVEY.

JUNE 15TH
'NORTHERN EXPOSURE' WITH SASHA, JOHN DIGWEED, CLAUDIO COCCOLUTO [ITALY], NICK WARREN.

JUNE 22ND
IN ASSOCIATION WITH 'ENGLAND MAGAZINE' GRAEME PARK, JOE T VANNELLI [ITALY], DJ SNEAK [US], MILES HOLLOWAY, ELLIOT EASTWICK.

JUNE 29TH
JON PLEASED WIMMIN, JUDGE JULES, LTJ BUKEM PRESENTS 'LOGICAL PROGRESSION' WITH LTJ BUKEM, PESHAY, TAYLA, DJ LEE, MIKE BOLTON, CONRAD AND GILLES PETERSON.

CREAM RESIDENTS: PAUL BLEASDALE, JAMES BARTON, ANDY CARROLL AND LES RYDER. FORTNIGHTLY RESIDENT: ALLISTAIR WHITEHEAD. REGULAR APPEARENCES BY MATTHEW ROBERTS AND PHIL COOPER. 9PM-4AM. £8 MEMBERS + NUS. £11 NON MEMBERS. SATURDAYS AT NATION, WOLSTENHOLME SQUARE, LIVERPOOL.

FULL ON

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CREAM EURO 96

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SATURDAY JUNE 15TH
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SATURDAY JUNE 22ND
'QUARTER FINAL' NATION: IN ASSOCIATION WITH 'ENGLAND MAGAZINE' GRAEME PARK, JOE T VANNELLI [ITALY], DJ SNEAK [US], MILES HOLLOWAY, ELLIOT EASTWICK AND VERY SPECIAL FOOTBALL PLAYER GUEST DJ.

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Tribal Gathering 1995

Tribal Ungathering

So what do you want first? The bad news or the good news? The bad? Okay. In one of the most cynical attacks on dance music to date, **Tribal Gathering '96** has been postponed. Gutted doesn't even come close. As our news story on page eight explains, the circumstances in which the postponement took place reveal once and for all the gaping chasm of understanding between our generation and those who rule our everyday lives.

Let's be clear about this. The reason it was cancelled, albeit hopefully temporarily, was because one policeman objected and one magistrate agreed with him. Both, no doubt, draw their awareness of dance culture from the tabloid press and their attitude shows just how out of touch the authorities are. The traffic objections of the police came the day after it was announced that old fogies The Who were to hold a concert for 150,000 people in the centre of London. And that doesn't pose any traffic problems? If ever something symbolised the generation gap, this is it.

It's time the authorities woke up to the revolution in youth culture which dance music has brought. It's time they realised just how important this music is to all of us. Their lack of understanding and unwillingness to even attempt to accommodate our culture has gone far enough. It's time to fight back with letters, petitions and, crucially, votes. They're counting on our apathy to get away with it. It's down to us not to let them.

As for the good news, well, we hope it can go some way to overcoming your disappointment. Muzik is now one year old. Although our celebrations will be somewhat muted, we'll still be sticking two fingers up to our elders at our **First Birthday Party** at **UK Midlands** on May 24, with **Slam, LTJ Bukem, Darren Emerson, Armand Van Helden, Roger Sanchez, Dave Angel** and **Alex Reece**. And don't forget to watch out for the results of our **SAS Awards**.

You can rest assured that the Oxfordshire Constabulary and magistrates won't be winners.

MUZIK voted Music Magazine Of The Year (ITC Awards)

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Cover picture: **Vincent McDonald**
This picture: **Raise-A-Head**

in the mix

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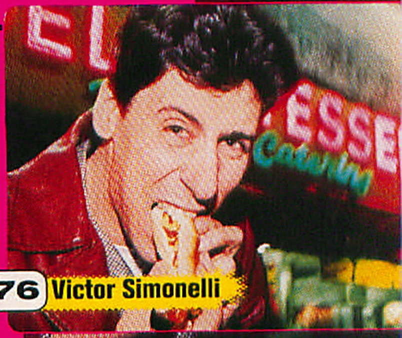
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MUZIK
PRESENTS

SAS
saints and sinners
AWARDS

MTV MUSIC TELEVISION®

FINAL PARTY DETAILS

BBC RADIO 1 ONE 97-99 FM

Supported by Radio One

Phil Mison

Carl Cox

Danny Tanaglia

Pete Tong

Pics: Raise-A-Head/Jamie B

THE final details for Muzik's first SAS Awards ceremony, which takes place on Thursday May 23 at the International Convention Centre in Birmingham, have now been confirmed. The event is officially supported by Radio One and Pete Tong's Essential Selection show will be broadcasting a one-hour special the next night, exclusively announcing all the SAS winners, as well as including interviews with the numerous stars in attendance.

The ceremony itself will feature a chill-out set from Phil Mison while our guests enjoy their dinner. The awards will then be presented by Pete Tong, with the help of some surprise star names who will co-present specific awards. Radio One listeners have voted for their Essential Mix Of The Year, while MTV have sponsored the award for the Dance Video Of The Year.

The party afterwards at Bakers, which features DJs Danny Tenaglia and Carl Cox, will kick off at 9pm and finish at 3am. There are a limited number of tickets still available from the UK Midlands box office, priced at £7. For further information contact UK Midlands on 01902-450-011.

The revelry does not, however, end there. After the party and hotel shenanigans are over, Piers Sanderson of Fun! is opening up his exclusive Circo Bar in Birmingham city centre (6-8 Holloway Circus) at 11am the next day (Friday May 24) for a special all-day breakfast session. Featuring local chill-out DJs and Neil Rushton of Network Records, it will act as the perfect warm-up for Muzik's first birthday party at UK Midlands in Wolverhampton that evening. For full details of our birthday bash see the opposite page.

★ **MUZIK'S** Club Of The Year award is undoubtedly one of the most prestigious SAS awards. With this in mind, we are hosting Nominee Nights at the clubs which early votes indicate are most likely to pick up the award. These take place the weekend before the ceremony and are a chance for you to show support for your favourite club.

The Nominee nights are as follows: London Speed with LTJ Bukem and Fabio (May 16), London Ministry Of Sound with Judge Jules, Seb Fontaine, DJ Heaven and Menage A Trois (May 17), Leeds Up Yer Ronson with Jeremy Healy, Brandon Block and Marshall (May 17), Bristol The Lakota with CJ Bolland, Frankie Bones and Phil Perry (May 17), Manchester Bugged Out with Dave Clarke and DJ Rolando (May 17), London Beyond The Final Frontier with Carl Cox, Tanith, Fabio Paras, Colin Dale and the Herbal Tea Party Sound System (May 17), Leeds Back To Basics with Rocky & Diesel, Bobbi & Steve, DJ Rolando, Ashley Beedle, Ralph Lawson, Huggy, Lee Wright, James Holroyd and X-Press 2 live (May 18), Manchester Hacienda with Tom Wainwright, Bobby Langley, Dick Johnson and Graeme Park (18) and Liverpool Cream with Paul Oakenfold, Nick Warren, James Lavelle and Mark Moore (18).

For more details of all these parties call 0171-261-7143.

MUZIK FIRST BIRTHDAY PARTY

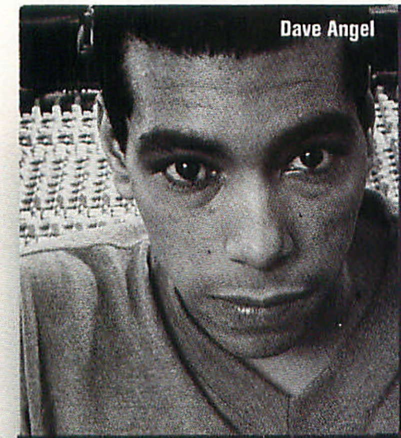
Sanchez, Van Helden, Bukem, Reece, Slam, Emerson, Angel. Enough said?

THE DJs for Muzik's first birthday party, on Friday May 24 at UK Midlands in Wolverhampton, have now been confirmed. Roger Sanchez and Armand Van Helden will play back-to-back in the house room, Dave Angel, Underworld's Darren Emerson and Muzik's latest cover stars Slam perform in the techno room, while LTJ Bukem and Alex Reece take the controls in the drum 'n' bass room. The night runs from 9pm until 3am and tickets cost £9 on the door or £8 in advance from the UK Midlands box office. Telephone 01902-450-011 for ticket details.

Talking about the party, Roger Sanchez said: "Muzik is the best new magazine around. I'm just glad I'm DJing at the event rather than being hung!"

Speaking from his home in New York, Armand Van Helden added: "There is no question. I simply have to be there."

Miss it at your peril!


Dave Angel

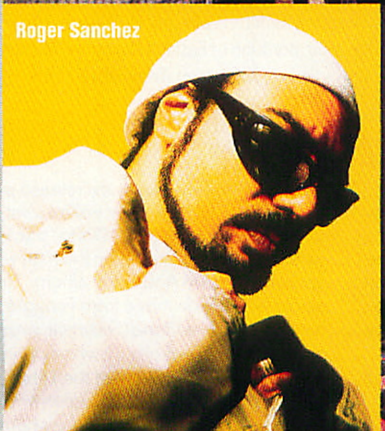
Armand Van Helden

Darren Emerson

Alex Reece

UK Midlands

LTJ Bukem


Roger Sanchez

Slam

Pics: Raise-A-Head/Vincent McDonald/Rip/Colin Hawkins

snapshots

PETE TONG has launched a crusade on his Radio One show to make Junior Boys Own release Underworld's "Born Slippy" as a single. Tong canes the record most weeks and continually pleads with JBO to release it. Steve Hall from the label states: "It's very nice, but I wish this support had been there when we first put the record out. We've just mailed out a few more copies to DJs, because so many people rang up and said they'd sold their copy to Record & Tape Exchange. There is no definite release plan yet, we'll just see how it goes."... ROGER SANCHEZ' Narcotic imprint will soon bounce back with new tracks from Peter Panic as well as K Klass, 95 North and Basement Jaxx remixes of Kathy Sledge's "Another Star"... NICK WARREN is remixing new singles from Freak Power and Saint Etienne... TODD TERRY has contributed a remix to the latest Tina Turner single. It was premiered by Roger Sanchez at Cream to a rapturous response... Search hard in your local dance emporium and you will find numerous dance bootlegs of OASIS' single, "Wonderwall"... SASHA is set to release a mix CD for deConstruction to preceed his forthcoming solo album. Sasha is still hoping to record tracks with Carl Cox and LTJ Bukem... HANI has remixed Sting... BAKERS in Birmingham, home to club nights from Lee Fisher, Scott Bond and Andy Cleeton, is to open a second room. The venue is set to expand on Saturday May 25, two nights after the Muzik SAS Awards party takes place at the venue... ELECTRONIC, the synthesised pop partnership of Johnny Marr and New Order's Bernard Sumner, return with their second album in June... LOVE FROM SAN FRANCISCO have remixed a track by Billie Ray Martin for release on Avex UK. The production is said to sound like Electribe 101, the group Martin made her name with... TRIBAL USA boss Rob De Stefano has left the company. Meanwhile, Tribal UK are set to return with TNT's "Dancin'", a mammoth Deep Dish-style workout.. OUTSIDER are set to release an album for Junior Boys Own... Watch out for five new releases on RAD RICE's Stumble imprint... MILES HOLLWAY and ELLIOT EASTWICK have remixed the forthcoming single from The Beloved... REEL 2 REAL have a new album due for release soon on Positiva... REGAL PALACE is a new weekly club opening in Portsmouth on May 10. The club, which holds 1,800 people, features a residency from John "OO" Fleming alongside Mike Knight and Jason Wiltshire. Guest DJs confirmed are Andy Carroll, Phil Gifford, Rachel Auburn, Graham Gold and a PA from the Lisa Marie Experience. Call 0860-185-847... The original DUST BROTHERS have launched their own label, Nickel Back Records. European distribution will be *via Mo' Wax and* the first release comes from LA trip hop outfit Sukio...

TRIBAL GATHERING LATEST UPDATE

TRIBAL GATHERING, originally scheduled for May 4, will now be taking place on July 6 at the same Oxfordshire site (Otmoor Park). Tickets for the original date will still be valid and the joint promoters, Universe and The Mean Fiddler, are confident that their all-star line-up will remain intact.

The original date fell through due to licensing problems mainly related to possible traffic congestion. Despite arranging a park & ride scheme involving no less than 61 coaches, the organisers failed to overrule police objections and their license application was rejected just eight days before the event.

Festival director Melvin Benn, who was at the court throughout the licensing process and also takes care of the Reading, Phoenix and Fleadh Festivals, said: "The situation which Tribal Gathering faces is very out of the ordinary. There's a new Superintendent at Banbury Police station who does not like this type of event. He will do everything which is in his power, including raising objections regarding traffic, to persuade the local authorities that this event is not suitable for the area."

TRIBAL
GATHERING
'96

Tribal Gathering are preparing for another day in court at the end of May to obtain a license for the rescheduled date.

Universe's Paul Shurey is still optimistic, declaring: "We are moving the case to the Crown Court because we're confident any jury will find in our favour. Traffic is the only issue now. The authorities have actually done us a favour by agreeing that we've met every other condition. That means we no longer have to deal with issues such as drugs, noise or anything else."

The last-minute postponement caused dismay and consternation within the dance community.

Collette Lewis from the event's PR company, Futuretrax, spoke for many ,commenting simply: "I'm completely gutted."

Others expressed a determination to make sure the July 6 date is a success. Dean O'Connor from Harthouse and Eye Q Records has over 15 acts booked to appear (including Hardfloor, Der Dritte Raum, Sven Vath and Alter Ego), each of whom have been paid a deposit. For Dean, though, the event is too important to miss.

"It's 95 per cent sure that all my acts will appear," he promised. "Tribal Gathering is a hugely important event and we're doing all we can to ensure everybody makes it."

Paul Wells from Ultimate, who handles bookings for DJs like Carl Cox, Laurent Garnier and Darren Emerson, echoed Dean's words.

"We only book our major DJs a couple of months ahead, so they are still available for the new date. Also, for an event like Tribal Gathering, the smaller promoters will understand if we have to reschedule any previous commitments."

For Universe, the implications of the event not happening on July 6 are stark.

"If Tribal Gathering doesn't go ahead we will be bankrupt," said Paul Shurey. "It's cost us hundreds of thousands of pounds so far. The license application alone was £75,000.

"Traffic never appears to have been an issue for other events, whether it is Pavarotti or The Who in Hyde Park," Paul added. "Melvin Benn has applied for licenses for the Phoenix and the Reading Rock Festivals in the past and he has been surprised, to put it mildly, by the hostility he has encountered with this application. We will be looking for support from everyone on this. It isn't just about us, it's about dance culture in general".

Tribal Gathering are launching a petition under the banner of "Freedom To Dance". It makes several points, including the statement: "The authorities (Home Office/Police) are conducting a relentless witch-hunt to destroy dance music culture by fair means or foul."

Anyone wishing to express their support can write to Muzik and all letters will be forwarded to Universe.

★ **REZERECTION'S** 25,000-capacity event on June 8 has also been postponed due to traffic problems. Although they've yet to make a formal application for a license, the organisers decided to wait until their traffic management scheme was watertight.

Rezerection are also asking for letters of support. Write to either their office or to, Licensing, Borough of East Staffordshire, Midland Grain Warehouse, Derby Street, Burton-on-Trent DE14 2 JJ.

TENAGLIA FORCED TO LEAVE TUNNEL CLUB

DANNY TENAGLIA was escorted from New York's Tunnel club by security guards on Saturday April 20. Tenaglia claims that he was asked to leave the club by resident DJ Junior Vasquez.

Tenaglia visited the after-hours club having finished his resident slot at Twilo, formerly known as The Sound Factory. He was taken to the door by a bouncer who claimed that he didn't know why he was removing him, just that he had been informed to do so. Tenaglia says that he is deeply upset at the incident.

"I've had the Tunnel club and Junior's manager on the phone to apolgise on his behalf," states Tenaglia. "But he has said he doesn't want me taking notes on his DJing! I don't need to learn anything from him. I don't understand why every other DJ apart from him can get along together. What is his problem? He's the only one who has bad feelings for other people. He considers me as an enemy, but I certainly don't see him as one."

Meanwhile, Tenaglia's next release on the Tribal UK/USA imprint will be a set of remixes of his classic "Ohno" track, which *originally featured on* the highly-acclaimed "Hard And Soul" album. The single will include mixes from Tenaglia himself, plus Fred Jorio (Sextravaganza) and Club 69. Tenaglia's own mix was premiered during his set at the Tribal party at the recent Winter Conference in Miami. The single will be in the shops later in the summer.

BEEDLE'S A ROUT

Ashley Beedle punches clubber

Pic: Ronnie Randall

Ashley B

ASHLEY BEEDLE has been speaking about an incident which led him to punch an irate clubber in the Midlands recently.

"It was the punter's fault," said Ashley. "He kept coming up to me, saying, 'Pump it up'. When he came up for the third time, he said, 'You're fucking shit' and pushed me in the back as I was cueing up a record. So I turned round and punched him."

The punter was then ejected from the club by the security.

"People thinking they have the right to give DJs grief is becoming endemic in clubs," added Ashley.

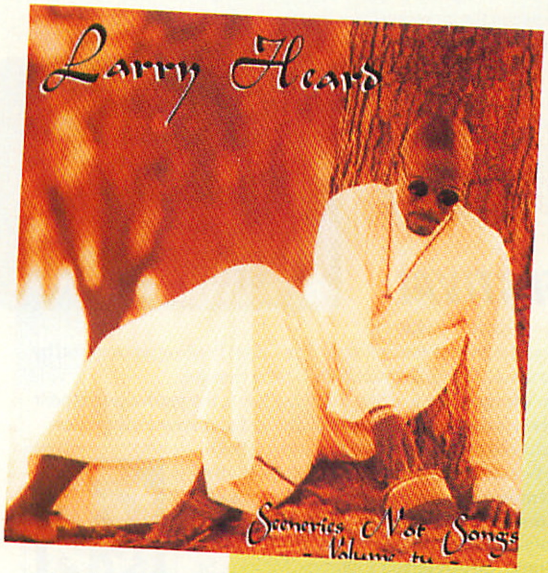
Ashley has also spoken about his debut Black Science Orchestra album, "Walter's Room", which will be released on Junior Boys Own in June.

"I cried when I finished it because it was such a labour of love," said Ashley. "The album is a homage to that early jazzy, funky, MFSB-type thing. It's a fun album rather than a serious musical statement. It's named after my hero, Walter Gibbons."

He also confirmed that he will shortly be launching a new label called Afroart. The first single will be Universal Jones' "Phoenix Rising", a collaboration with Bob Jones, Muzik's soul writer. It will followed by The Deadbeats' "What Is This Madness?".

Finally, Ashley has talked of his previously unknown exploits as a re-edit producer. A few years ago, he apparently started a label, Weekend, in order to press up re-edits of old classics like South Shore Commission's "Freeman" and Isaac Hayes' "Love Can't Turn Around". The re-edits, which Ashley did with Harvey, Lofty and Stacey Tough, are unlike remixes in that they simply cut up the original tracks and stretch them into contemporary dancefloor grooves.

"We only pressed a couple of thousand at a time and we didn't make any money," noted Ashley. "The idea harks back to the early days of Francois Kevorkian and Walter Gibbons, who were the re-edit kings. We just wanted to carry on that tradition."



MR FINGERS LIVE DATES

LARRY HEARD, aka Mr Fingers, is to make a long-awaited return to Europe and will be performing live for the first time in a number of years. He is expected to present early Fingers material, as well as tracks from his acclaimed "Sceneries Not Songs" albums.

At the time of going to press, the only dates confirmed were Leeds Back To Basics on June 15 and Glasgow's Volcano on June 16. More dates will be announced shortly.

DAVE CLARKE TO GET RADIO ONE SHOW?

DAVE CLARKE looks set to be given his own show on Radio One. It follows the success of his 90-minute pilot show, which was aired on Monday, May 6.

Prior to jetting off to the States for a brief tour, Clarke said: "Radio One's jungle show also started off as just a Bank Holiday Monday special. I have been plugging away at it for a while now, and a lot of people have been working on my behalf behind the scenes."

If he gets the show, Clarke insists that the music will mainly consist of techno.

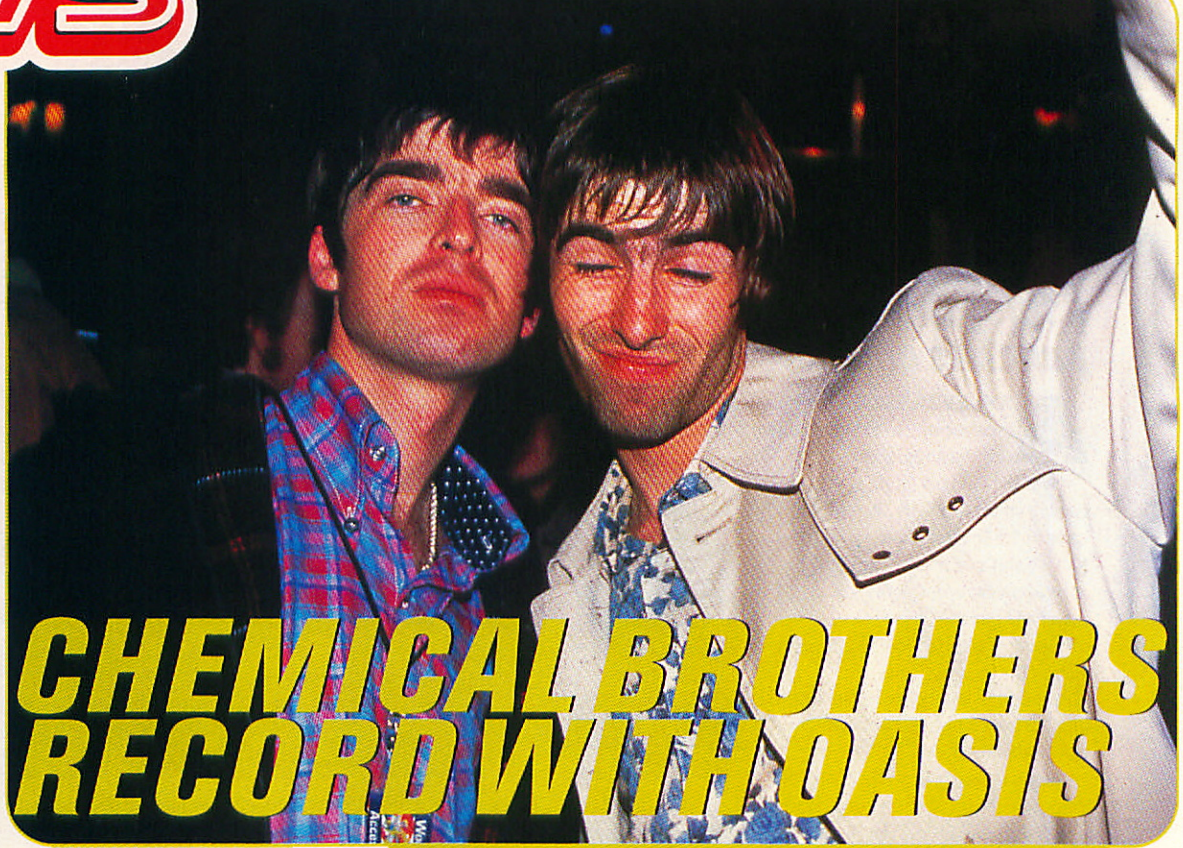
"There are 10 years of catching up to do because this music has never been fully represented. And let's face it, it's got a massive musical history."

Dave Clarke

Pic: Raise-A-Head

snapshots

DERRICK MAY has spoken to Muzik about his plans to record with Ken Ishi: "Working with him will help to motivate me to record my own stuff. I need that work ethic to get back into the rhythm. I could have chosen to record this with anyone around me, but I wanted to work with someone outside my circle. We have a mutual respect. He's a genuine person. I wish him all the best"... **ALEX P** has a new track due on Pure Energy Records. "Airtight" features additional mixes from Era. Alex P has also been confirmed as resident DJ on Ibiza's Space Terrace every Sunday from July 20... Former **VOODOO** residents Skitch and Secret Weapon are staying at Liverpool's Le Bateau venue, despite the club's move to Eden. A new club night starts on May 25, but is yet to pick a name. Please call Le Bateau on 0151-709-6508 for further information... **HERBERT**, Heaven And Earth, Nail and Iz & Diz have remixed Red Nail's "+1" for Classic... **R&S** have announced the line-up for the drum 'n' bass instalment of "In Order To Dance 6". It includes tracks from Alex Reece, Free Hand, DJ Pulse, Flytronix, Shogun, Lemon D, Justice, Locust, Mystic Moods, Wax Doctor and The Original Playboy... **DAVE ANGEL**, The Aloof and Full Moon Scientist have remixed Vinyl Blair... Chicago's Rhythmcentric release "Expressions" on **CRISPIN GLOVER**'s Matrix label on May 27. It's followed by singles from D-Musik and a collaboration between U-Star's Laj and Crispin himself... **SECRET INGREDIENTS** (aka Global Communication) follow up the massive "New York New York" with "Chicago Chicago" on Universal Language. Also coming on the Global's label is Wishmountain's "Video" and Carl Craig and Kirk De Giorgio remixes of Jedi Knight's "Solina"... **RUSS GABRIEL**'s Ferox have announced the tracks for their "Adventures In Techno Soul" compilation. Derrick Carter remixes Too Funk's "Venus Fly Trap", Russ remixes Paul Hannah's "Wake Up To The Source", Claude Young and Ian O'Brien remix Naughty & Tollis' "Lost Point", Mark Broom remixes Too Funk's "Storm The Funk", Mike Huckaby remixes Precession's "Sandcastle", Kenny Dixon Junior remixes Synchrojack's "End Of The Road", Steve Paton remixes Russ' "Galapagos Theory" and Carl Craig remixes Russ' "Origin Of Species". Gabriel also has a new EP on Planet E, "Block Out The World" as Virtual, and a new Audio Spectrum EP on Soma entitled "The Return Journey"... **DJ DIMITRI FROM PARIS** releases "Sacre Bleu" on French label Yellow in June... The theme tune from **"MISSION IMPOSSIBLE"**, originally by the legendary John Barry, has been remixed by Goldie, Dave Clarke, Guru and Junior Vasquez... **NICOLETTE**'s new single, "Beautiful Day", has been remixed by Mark Broom, Shut Up & Dance and Felix & Kenny C...



CHEMICAL BROTHERS RECORD WITH OASIS

THE CHEMICAL BROTHERS have recorded a single with Noel Gallagher, guitarist and occasional singer with mega-star rock band, Oasis. The track was recorded at the start of the year with Tom and Ed Chemical working live in the studio together with Noel, who provided the vocals.

The collaboration follows The Chemical Brothers' support slot to Oasis at the latter's Manchester show earlier in the year and Noel's frequent appearances at London's Heavenly Social night, where the Chemicals are resident DJs.

At present, the single has no title and neither band's spokespersons were prepared to speculate as to when it might emerge. Indeed, the collaboration looks set to cause further conflict between the bickering Oasis brothers because in a recent interview Liam Gallagher stated how much he hates The Chemicals!

★ The Chemical Brothers have denied a story that they are to work with hip hop legend Grandmaster Flash, although they did admit they have had discussions with Flash's current record label boss, producer Arthur Baker.

The Chemical Brothers

Pics: Raise-AHead/All Action

BRIGHTON PLANS UK LOVE PARADE

BRIGHTON is to have its own version of Berlin's mammoth Love Parade. Inspired by the success of the 1995 Love Parade, which attracted over half a million techno fans onto the streets of Berlin, organisers are now planning a Dance Parade 1996 in Brighton. Set for July 20, around 6,000 people are expected to attend. Brighton Council are reported to be in favour of the parade, although as we went to press no final decision had been made.

For more details call 01273-686818.

DERRICK CARTER IN FIRE DISASTER!

DERRICK CARTER, the Chicago DJ and producer, lost almost his entire record collection, as well as precious DATs and studio equipment, in a fire which gutted the top floor of his Chicago flat. While the fire raged, Carter was at a friend's party.

"When I got home, the fire engines had already been and gone," he exclusively told Muzik. "My records were just a crust on the floor where they'd melted into the carpet. Luckily, my dog Teal made it out, but he's got a nasty cough now."

Carter had two boxes of his current set with him, but he is still trying to replace the rest of his collection. Labels wishing to help him out can send records to Derrick Carter c/o Darling Deptartment, Office 2, 9 Thorpe Close, London W10 5XL.

★ Nuphonic have signed Chris & Derrick & Miles' "Te Opus Diem". Ashley Beedle is to re-edit the track for the flip. Dorado are meanwhile rumoured to have licensed Carter's "Tripping Amongst The Stars", a cut on his "Sweetened No Lemon" album.

QUART FESTIVAL

NORWAY looks set to be the place to head for this summer for the full festival vibe. The Quart Festival, sponsored by Muzik, have announced a line-up to match the best in Europe.

Taking place from Wednesday July 3 to Saturday July 6, the festival site is near the beautiful southern seaside village of Kristiansand and spans six venues, including a 350-year-old fortress, an old ship and a 2,500-capacity marquee beside the harbour. Although the festival covers all styles of music, the dance line-up is impressive and includes Cypress Hill, Underworld, Coolio, Massive Attack, Goldie/Metalheadz, Orbital, Leftfield, The Chemical Brothers, Black Grape, GZA/Genius, Lionrock, Moloko, St Germain, The Ballistic Brothers, Nightmares On Wax, The Brotherhood and Spring Heel Jack. DJs already confirmed include Stacey Pullen, Paul Oakenfold, Dave Clarke, Eric Kupper, Carl Cox, Alex Reece, Gilles Peterson, Wax Doctor, DJ Crystl, David Holmes and Dean Thatcher.

Passes for the event together with a flight from Gatwick to Kristiansand are available from £270. For full details call 0171-627-2112. Alternatively, visit the Quart web site at http://www.sn.no/home/quart/

★ For the chance to win a ticket and flight to the fabulous Quart Festival, turn to Freebie Jeebies on page 58.

snapshots

FELIX DA HOUSECAT's remixes of Diana Ross's "Take Me Higher", previously only available on a limited 10-inch white label, are to get a full release… **ANGEL MORAES** is promoting his Hot 'N' Spycy label with DJ dates at Birmingham Decadence (May 22), Edinburgh Tribal Funktion (25), Nottingham Deluxe (26), Manchester Hacienda (29) and London The End (31)… **DAVID HOLMES** is working with Martin Garrick, formerly of Siouxsie And The Banshees, for his new album. He's promising it will continue his fascination with cinema, each track being a scene from an imaginary film… **LFO**'s Mark Bell has started a label with the promoter of Leed's Orbit club, Sean Kendrick. It will be called Syncopate. Meanwhile Mark has recently remixed The Advent, Oliver Bondzio and Björk, as well as completing Speedjack's "Surge" for R&S, Clark's "Auto Pilot" double-pack for Planet E, and a new Fawn track for Mute. He's also remixing "Ultraschall" from "Advance", with Laetitia Sadler from Stereolab on vocals…. **SQUAREPUSHER** releases his Warp debut, "Port Rhombus", on May 28. Also coming soon on Warp is a new Jake Slazenger album "Das Ist Ein Groovy Beat, Ja?" and single, "Nautilus", a new Black Dog album, "Music For Adverts (And Short Films)", and the second Red Snapper album, "Prince Blimey"… Reggae fans shouldn't miss out on two essential **MIKEY DREAD** reissues. "African Rhythms" and "Beyond World War III" are released on CD via Big Cat this month… **TRANSMAT** have licensed Simon Crompton's "Theme From It's All Gone Pear Shaped" from Manchester's Pleasure label. Ironically, Crompton is the engineer behind Kelvin Andrews' recent cover of "Strings Of Life"… Mo' Wax release former hip hop Vital Album "Doctor Octagon" by Doctor Octagon (aka Ultramagnetic MCs' Kool Keith) on May 20… **HARDFLOOR** return for more 303 frenzy and funky house with a new LP, "Home Run", on Harthouse in June… Former Flaw dubsters **BABY FOX** release their debut album, "A Normal Family", on Malawi at the end of June… The next releases on **DR S GACHET**'s label are Cool Breeze's "Bio Complex", C4's "Futuristic Joint" and Audiomaze's "The Message"/"Remember The Roller (Remixes)"… Students at The University Of East London have organised a seminar and exhibition on drugs from May 17-20 at the University Of Newham. "Parental Guidance" is aimed at providing improved communication between parents and their children. For more information phone 0181-590-7722 (xtn 2447 or 2558)… The next single on **FLAW** comes from Interspin. It's entitled "Breaking Into A Sweat"… **MO' WAX** are reissuing a clutch of classic albums and singles, some on CD for the first time. Included are DJ Krush's album "Strictly Turntablized", Blackalicious' album "Melodica", and singles including Attica Blues' "Vibes Scribes And Dusty 45s", La Funk Mob's "Tribulations Extra Sensorielles" and RPM's "2000"…

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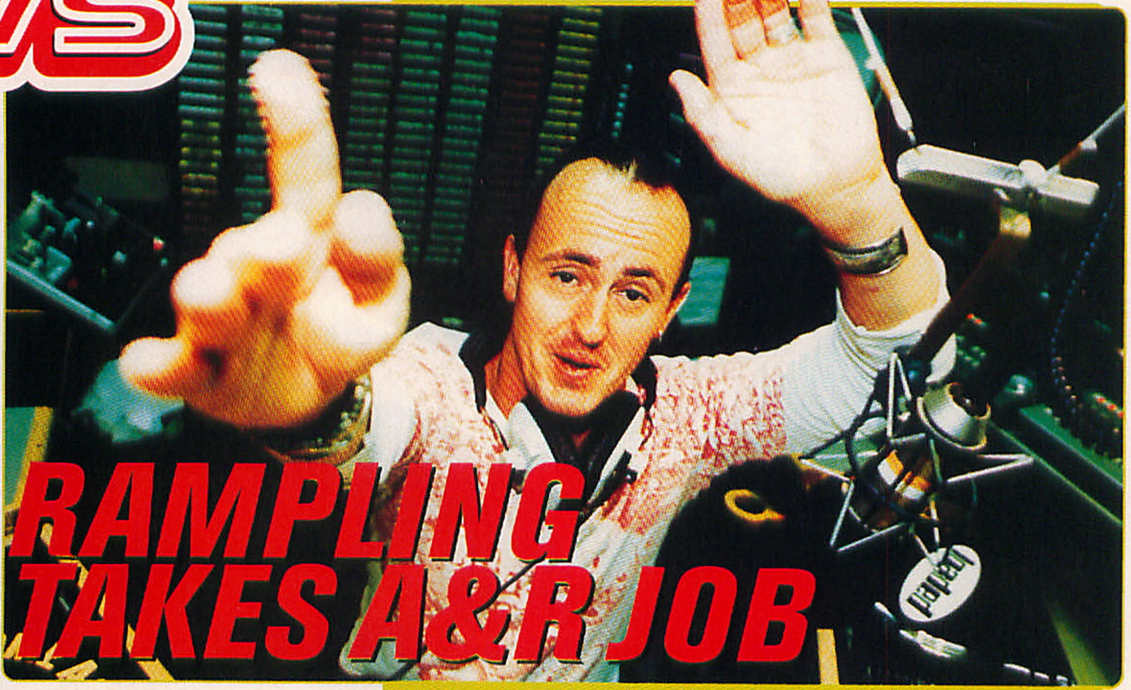
NEWS

snapshots

Liverpools' **3 BEAT RECORDS** are planning a follow-up to their "High Flyers" book of club flyers. The sequel will be broadened to include CD/record sleeves, slipmats, projections, club interiors and logos. Any aritsts, designers or promoters who wish to have work included should send originals or photos *to Phil Beddard @ 3 Beat Records, 58 Wood Street,* Liverpool L1 4AQ or call 0151-707-1669... **ROY DAVIS JNR** and **DJ SKULL** have teamed up to form Phuture The Next Generation. Their single "Times Fade" is released on D-Jax-Up-Beats this month... **CARL COX** is joining Kiss FM. He's got his own show every Saturday night from 11pm to 1am... If you live in the Brighton area, don't forget to check out **FESTIVAL FM** this month. Operating on 106.6FM, DJs include Carl Cox on May 25, Norman Cook on May 24, and guests including Tim Jeffries, Eric Powell, Danny Jones and regular shows from Sarah Chapman and Annie Nightingale... **STRICTLY UNDERGROUND**, the original Essex rave label, are setting up a base in Miami, Florida... **SPENCER KINSEY**, aka **GEMINI** the Relief/Cajual artist, has started his own label, Guidance, along with Rob and Ivan from Cajual. The first release is by Balance and Prescription's Josh Michaels, with further material promised by Scotland's Yogi Haughton. Kinsey spins at Newcastle Shindig (June 6), Brighton Escape (7), Birmingham Wobble (8), Manchester Bugged Out (14) and Dublin Temple Of Sound (15)... **LOVE FROM SAN FRANCISCO** and Stacey Pullen have remixed the next Hot Lizard single, "Big Air", on Pacific... **ALCATRAZ** have remixed the new Love Tribe single, "Stand Up", along with Roger Sanchez, Sharp and Wild Child. Also coming soon on AM:PM are a remix package of Heller & Farley Project's "Ultra Flava", Confused Divas' (aka George Morel) "Boys And Girls" with remixes by Nush and Grant Nelson, and Andrea Mendez' "Bring Me Love", a Marc Pichiotti production... The new **MUZIQUE TROPIQUE** singles are American Intrigue's "Brazilia EP" and Urban Revolution's "The Gospel Song"... R&S are releasing a compilation of classic **DAVE ANGEL** tracks, including the "Family EP", originally on Apollo... **STASIS** release their "From The Old To The New" album on May 28... **AVEX** are releasing a happy hardcore compilation, "Ecky Thumpers". They've also licensed "Give It To Me" by Heads Crash from Holland's Move The Crowd... **JOURNEYS BY DJ** are getting their own show on London pirate radio station, Face FM (90.4FM). They'll be walking the broadcasting gangplank every Monday toThursday, 6pm to 2am. The next "Journeys By DJ" features Justin Robertson, with Westbam after that... **GOLDIE**, Dave Clarke, Junior Vasquez, Guy and Howie B have all contributed remixes to U2's "Mission Impossible" soundtrack... Positiva have picked up the fourth volume in the **MOREL'S GROOVE** series. The track, in its Strictly Rhythm form, has consistently rocked dancefloors...



Pic: Kim Tonelli

RAMPLING TAKES A&R JOB

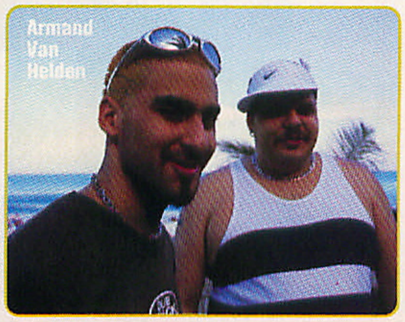
DANNY RAMPLING is expected to accept an A&R position for London's Ministry Of Sound. The announcement follows the Ministry's acquisition of Pete Tong and Boy George as exclusive mixers for the club's "Annual" and "Dance Wars" compilations, and the move means Ministry Of Sound now have exclusive deals with Radio One's two main dance DJs. As we went to press, details of Rampling's role had not been announced.

Industry rumours suggest that Ministry Of Sound paid £250,000 for the services of Pete Tong and Boy George. The deals are the first of their kind for compilation albums. Tong will, however, continue to mix albums for ffrr.

ARMAND VAN HELDEN GOES TO PRISON!

ARMAND VAN HELDEN was recently jailed in Portugal for possessing counterfeit money. Having played with Erick Morillo and George Morel, Van Helden was paid in fake Escudos (the local currency). It was only when he tried to exchange the money at the airport on his way to a gig in Berlin that he discovered his "crime".

"In Portugal, it is a criminal offence to possess counterfeit bills," said Armand. "They held me but I was very co-operative. Erick and George had to go, so they left me with the police. They obviously had no idea how the situation would escalate, because after they left the authorities told me I was going to prison. When we got to court, the judge wasn't available for hours and I had to wait in a cell. The cops were laughing at me because I was yelling, 'This is like fuckin' 'Midnight Express'. I'm innocent!'."



Armand Van Helden

Pic: Raise-A-Head

CHANTING – THE NEXT CLUB CRAZE?

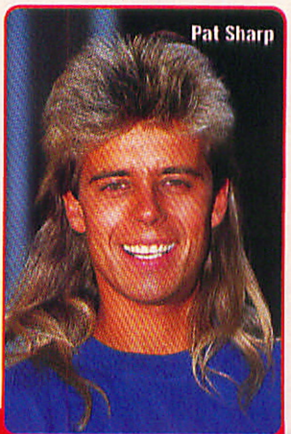
CHANTING looks set to be the latest craze to sweep clubland. Chants of *"Whoop-whoop!"* have long been heard in northern clubs, apeing the chorus of the long-forgotten Pat & Mick cover version of "Let's All Chant".

Now Gusto is following up his "Disco's Revenge" hit with a record which cuts up the original *"Whoop!"* track, "Let's All Chant" by the Seventies disco act, The Michael Zagar Band. It will be released on the Manifesto label.

"When Gusto was over here promoting 'Disco's Revenge', he heard this chanting everywhere he went," explains Manifesto boss Judge Jules. "There hasn't been any real chanting in clubs since the acid house days."

Manifesto have also announced several other new releases, including Todd Terry's "Jumpin'", Wise Arse's "Stand The Test Of Time" (with remixes by Angel Moraes), and Hondy's "No Access". They've also signed Janice Robinson, the voice behind Living Joy's "Dreamer".

Finally, Manifesto are launching a sister label, Silicon Valley, which will be for more underground tracks. The first release will be Groove Park's "Say What", which is apparently a banging Belgian acid record.



Pat Sharp

SURVEY THE SCENE

So chanting looks set to be the next big craze in clubs. But what would DJs like the crowds to chant while they're doing their thang?

JUDGE JULES: "*'I fought the law and the law won!'*."

TERRY FARLEY: "*'Who the fuckin' hell are you?'*."

MATTHEW HERBERT (aka Wishmountain and Dr Rockitt): "*'God bless man and his rockets!'*. It's what the Annual Association Of Rocketry in Canada shout every time they launch a rocket."

DAVE CLARKE: "*'You fat bastard!'*, because that's what they generally chant at rock 'n' roll gigs when they have a good time. Just as long as formation rowing isn't the next craze."

MR C: "*'One more, one more!'*, because the DJing is so good they've got to have another pill right there and then."

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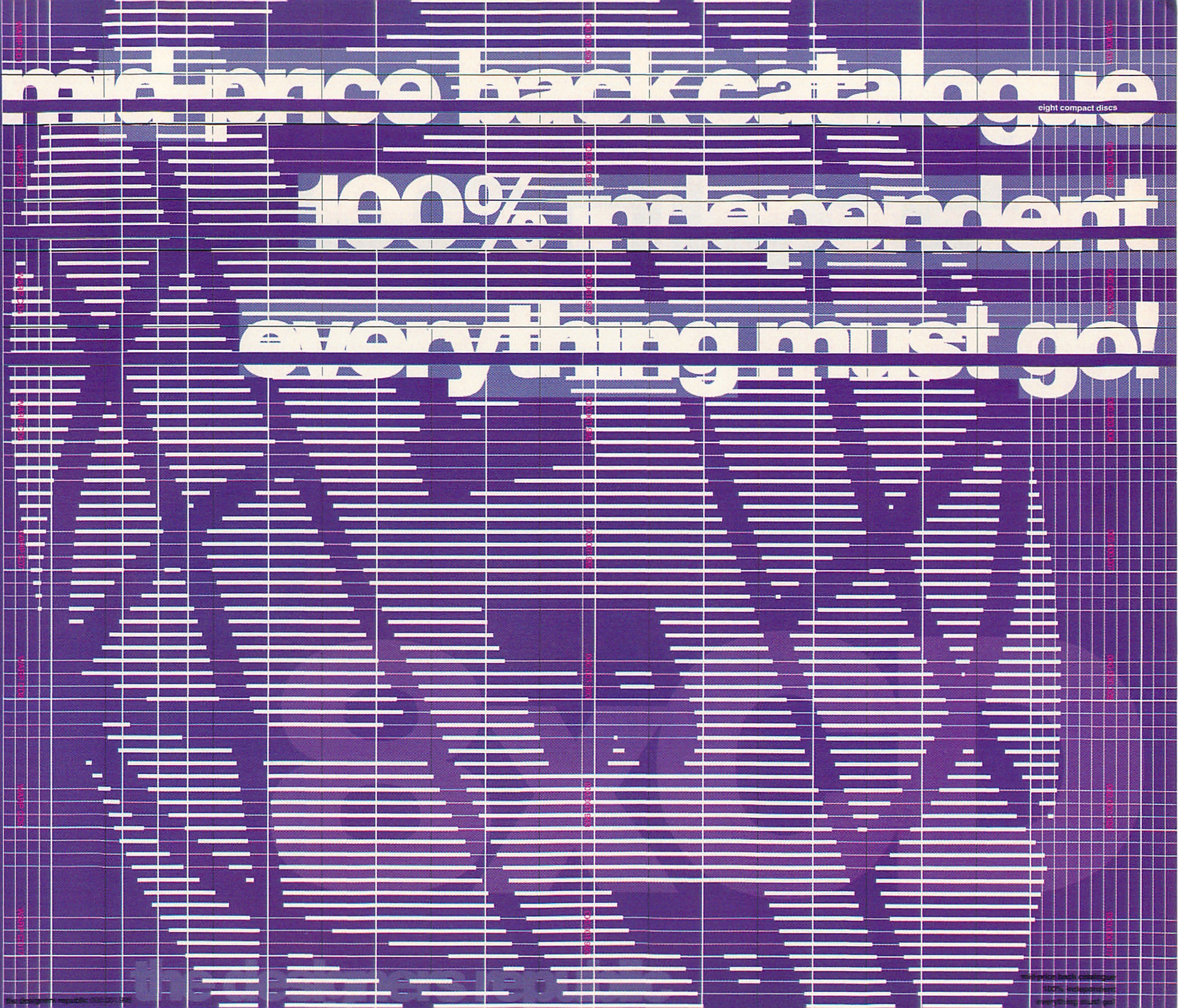
TIME AND PLACE ARE RELATIVE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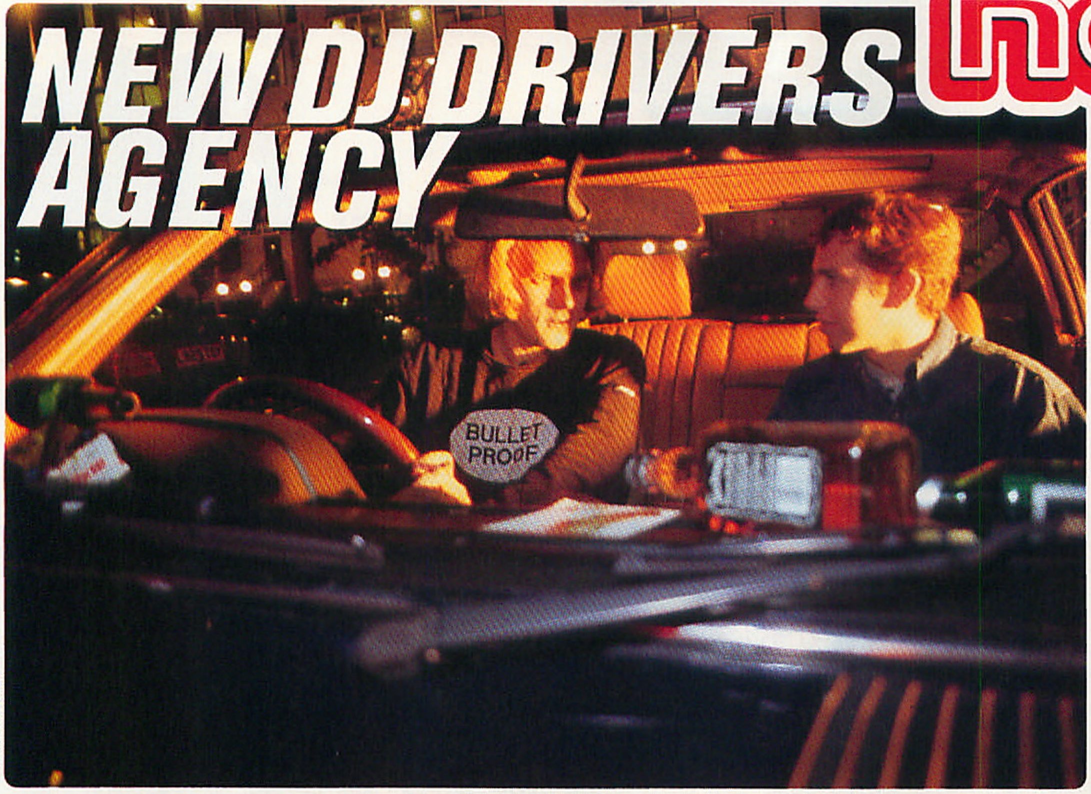
NEW DJ DRIVERS AGENCY



Pic: Kim Tonelli

DJ DRIVERS now have their own agency, following on from the story in Muzik's December issue. Discdrive has been set up by long-time DJ drivers Adam Harris and Andy Cruise, and already has a large roster of jocks using its services. Among the names on Discdrive's books are Andy Weatherall, Justin Robertson, Ashley Beedle, David Holmes, Sven Vath, Seb Fontaine and even the Megadog organisation.

"As far as we know, we're the first company to offer this kind of service to DJs," Adam told Muzik. "We're getting sponsorship from Virgin Energy, so we'll have their logo on our cars. But we'll also use hire cars or the DJs' own cars. As far as the cost goes, we will be tailoring our prices according to the fee each DJ is receiving. We want to try and attract the stars of the future, too."

Anyone interested in using Discdrive can call them on 0378-044130 or 0956-699394.

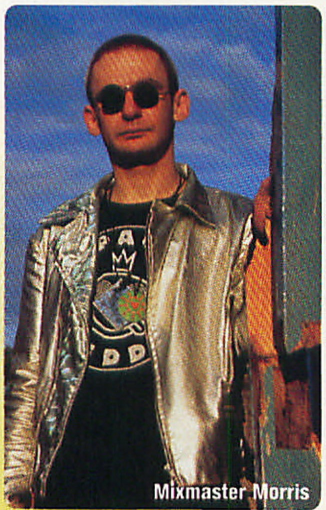
Brian Transeau

BT AWARD CONFUSION

BRIAN TRANSEAU is at the centre of a controversy surrounding the award he won at the recent IDA Awards ceremony. Like most of the winning artists, BT was not able to attend but his A&R man, Spencer Baldwin, acted as his representative. However, Baldwin was told that the award wouldn't be presented because BT had not turned up. Furthermore, his label, east west, still haven't received the award.

A spokesperson for east west said: "As far as we are concerned, we've only won the award when we get it."

BIG CHILL OUTDOOR FESTIVAL



Mixmaster Morris

THE BIG CHILL, one of the leading downtempo clubs in the country, have announced that they are holding a major outdoor festival this summer. In the light of the absence of Glastonbury, the event promises to be one of the very best alternatives. It follows their successful gala last year in the Black Mountains of Wales.

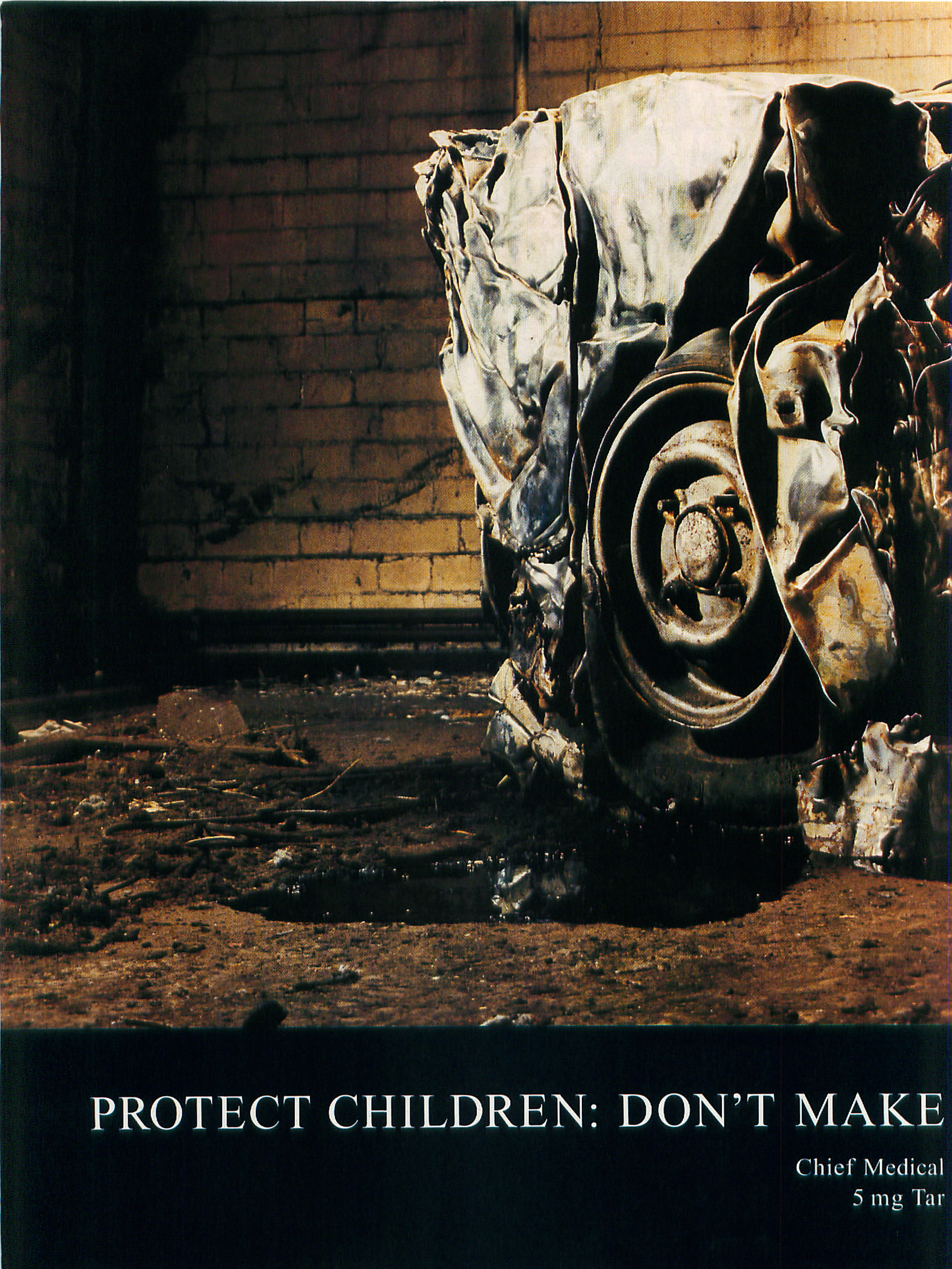
The festival takes place from Friday 2 to Sunday 4 August, somewhere in East Anglia. The exact location will be kept secret until the actual weekend of the event.

The Big Chill festival will have four music stages. The main stage, which is co-sponsored by Muzik, features LTJ Bukem, Autechre, Global Communication, Mixmaster Morris, Plaid, Wishmountain, Ultramarine, Squarepusher, Andrea Parker, Being, Rockitt and Paul Thomas. On the Global Headz stage will be Loop Guru, Zion Train, Talvin Singh, Joi, Muslimguaze, Another Fine Day and Up Bustle And Out. There will also be an all-nighter tent featuring the delights of clubs like Birmingham's Oscillate, Ninja Tune's Stealth and London's Hypnotique, as well as a cafe area where acts such as DJ Food, Matt Black from Coldcut, Jo Nation and The Knights Of The Occasional Table will perform.

Tickets are available on a first come first served basis, with prices starting at £35 for the whole weekend. Children under 14 get in free. For more information call 0171-281-8106. And watch out for a Big Chill competition in next month's issue of Muzik.

snapshots

KIMBALL & DEKKARD's "Starlife", the second collaboration between DJ Kimball and Richard Dekkard, is out now on Multiply. Dekkard is better known as half of Mindwarp with John Debo… M-BEAT & Barcelona's SONAR festival have announced details of this year's festival. Taking place over the weekend of June 13-15, DJs include Josh Wink, Dave Clarke, Jeff Mills, Richie Hawtin, Deep Space Network and Funk D'Void. Live sets come from Ken Ishii, Autechre, Green Velvet, Alec Empire and some Spanish dudes we've never heard of. E-mail "sonar@mail.softly.es" for more information… ALEX REECE and Justin Robertson's LIONROCK support the Cocteau Twins at London's Ministry Of Sound on May 23… PLANET DOG have announced their first jungle signings. Future Loop Foundation's "Discovery" is released on June 17, followed by an album in July… Full results from the third annual HARDCORE DANCE AWARDS: Best Male DJ - Grooverider, Best Female DJ - Rap, Best Radio DJ - Hype, Best Radio Show - Fabio & Grooverider, Best Radio Station - Kool FM, Best Tune - Alex Reece's "Pulp Fiction", Best Club Promoter - World Dance, Best Venue - Club UN, Best Record Shop - Section 5 in London, Best MC - GQ, Best Record Label - Metalheadz, Best Compilation Album - "The Ultimate Drum 'N" Bass Collection" (Strictly Underground), Best Producer - Goldie, Best Magazine - "Eternity", Best Flyer - Dreamscape 20, Special Award For Outstanding Contribution To The Industry In 1995 - Rob Playford… JAMIE REID, the orginal artist behind the face of the Queen the Sex Pistols used as their logo, has threatened to sue Back To Basics following their use of the image on the recent "Cut The Crap" compilation. Basic's Dave Beer countered: "We paid Jamie £500 for the rights to the Queen's head idea on our records. I just think it's very sad that whenever he's short of a few bob, he gets in touch with us!"… PLANET ROCK is a promising new night starting at Dakin & Co, Tooley Street, London Bridge, London SE1. On June 8 guests are Phil Mison, The Athletico Crew and Rocky & Diesel, and on July 13 Jon Carter, Joey Negro and Doc Livingstone… JOSH WINK'S excellent "Higher State Of Consciousness" is to be rereleased by Manifesto. Already voted Pete Tong's Essential New Tune, remixes come from Dex & Jones and Itty Bitty Boozie Woozie. It's widely expected to reach Number One this time around… London Nu-Soul kings, BASEMENT JAXX (aka Atlantic Jaxx) are rumoured to have signed to Virgin's dance offshoot VC… 808 STATE return with a new album next month. "Don Solaris" includes vocals from Lamb's Louise Rhodes, The Manic Street Preachers' James Dean Bradfield, Soul Coughing's Mat Doughty and Iceland's Ragga… THE ORBIT in Leeds celebrate their fifth birthday party on May 25 with Jeff Mills on the decks and The Advent playing live…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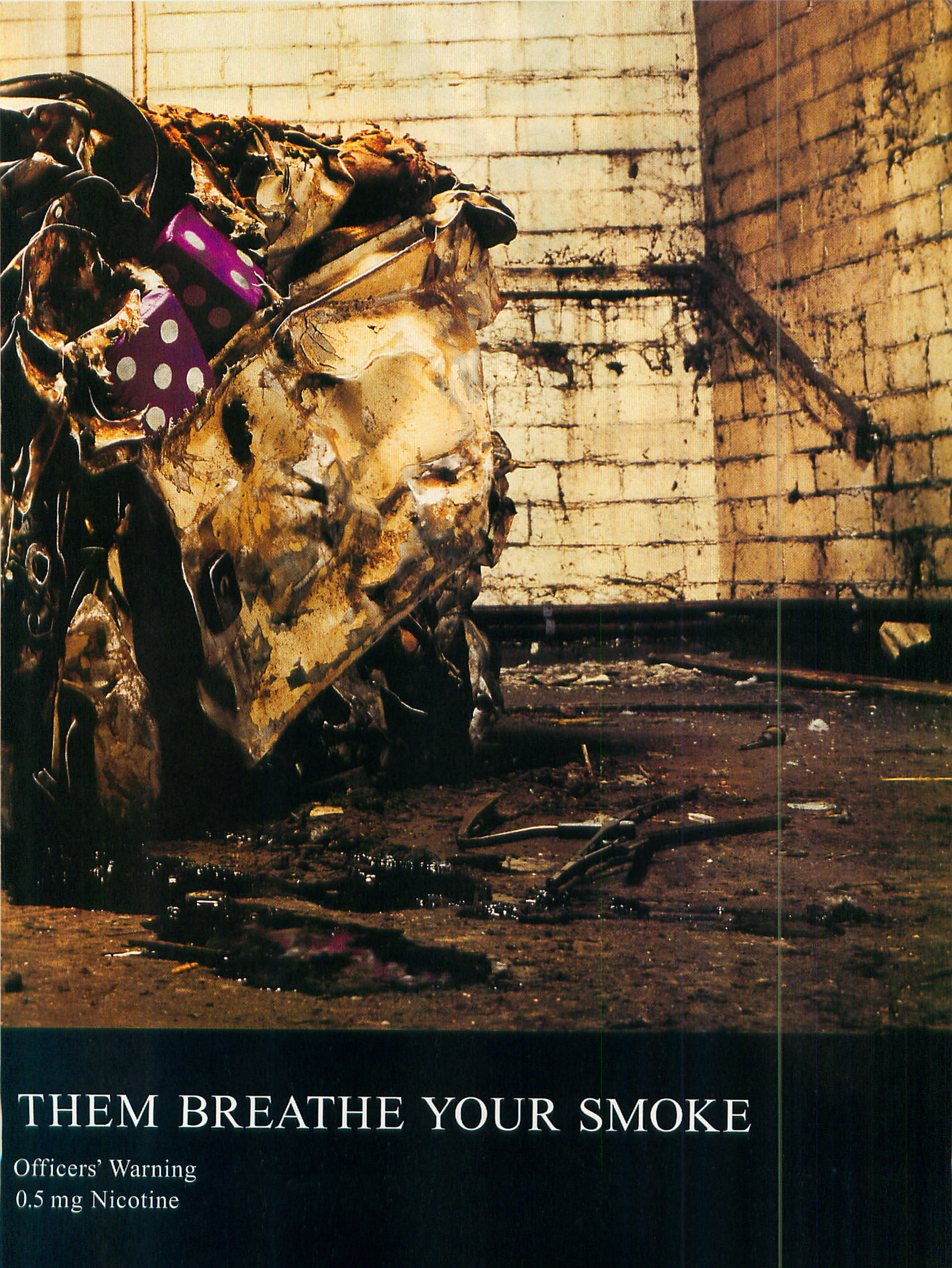
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MUZIK *The lowdown on your free tape*

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YEAH, YEAH, COMPILATION ALBUMS. ANYONE CAN PUT THEM TOGETHER. JUST PICK A FEW STILTON-WHIFFY ANTHEMS, TACK ON THE NAME OF some B-league DJ and emblazon it with the kind of visuals which wouldn't distract a three-year-old.

Last year's stonk-busting "Flux Trax Volume 1" was an exception. And how. Thanks to EXP Records, the world of compilation albums was irrevocably changed for the better. As unlikely as it might sound, EXP is a division of the Virgin interactive entertainment department, it's run by former Undertone Feargal Sharkey and is overseen by the sister of the manager of one of Britain's top DJs, Billy Nasty. Catch all that? A strange brew indeed.

"Flux Trax Volume 1" was breathtaking in its ambition. There'd never been anything quite like it. Just about every techno and house classic you've ever been asked to pay a six-figure sum for at a record fair was present and correct, from Phuture's "Acid Trax" to FUSE's "FU", from Hardfloor's "Acperience" to Aphex Twin's "Didgeridoo".

EXP have now turned their attention to the early Nineties for their second "Flux Trax". The album should be in the shops imminently, but our tape offers an exclusive preview of the golden nuggets of buried treasures you can expect. Those formative years when "trance" wasn't linked by an umbilical cord with Goa, when "progressive" wasn't an insult and the likes of Leftfield's "Song Of Life" could be cut up into DJ Hell's "My Definition Of House" without fear of attack from purist terrorists. The golden years, in other words.

And who better to mix his favourite tracks from this second volume than Billy Nasty? A man who's done more than anyone to pioneer the common-ground pastures between house, techno and hard trance with a manifesto which screams "machines rule, okay?". Just make sure you don't bust his case by asking him to step back in time, as he is keen to point out that this is strictly a one-off.

"I wasn't sure about doing this mix at first, because I didn't want someone who comes to hear me now getting confused when I wasn't playing old stuff," says Billy. "But at the time these tracks came out, they were classics. They've all got really strong musical qualities which you find hard to get out of your head. I hope the acts on the tape will like what I have said about them and the way I have pieced it all together. I also hope that, when people listen to it a few years from now, it'll remind them of those times. This music is going to be around for a lot longer."

So take a trip down Memory Lane, bask in the glory of some of the coolest club cuts from the vaults, and finally get to appreciate that perpetual loop facility on your tape deck.

GIVEN AWAY WITH THE JUNE 1996 ISSUE OF MUZIK MAGAZINE

FLUX TRAX 02

exp MUZIK MIXED BY BILLY NASTY

MODEL 500 – "The Chase"

AKA: Juan Atkins, Visions, Infiniti
LOCATION: Detroit

JUAN SAYS: "I did this track before I'd even thought of a title. When I name a track, I usually close my eyes and see what kind of vision comes to mind. And the vision was of a chase. What is my favourite film chase? There's this old Charles Bronson movie, set in Italy. I can't remember the title, but there was a chase around these crazy mountain roads with all these guys with guns."

BILLY ON "THE CHASE": "One of my friends used to clue me up on early house music before I was DJing and he got me into this. I was always into the early Warp and Network gear. This is the oldest track on the tape, but it seems to have dated the least."

LFO – "LFO (Leeds Warehouse Mix)"

AKA: Mark Bell and Jez Farley, Speedjack, Fawn & Clark
LOCATION: Leeds

LFO SAY: "When were about 19, we knew the DJ at the Warehouse in Leeds, and one night he played this track off a cassette we gave him. Everyone went mental and the people from Warp came up to see what it was. Afterwards, we went to someone's car and played them more stuff. They said they'd put 'LFO' out and it might sell 5,000 copies. It sold 120,000 and we got on 'Top Of The Pops'. Even 'Smash Hits' called up, but we didn't pick the phone up!"

BILLY ON "LFO": "I think LFO are probably one of the most under-rated, groundbreaking bands we've had for a while. Listen to the really hard hi-hats they used. People still use that sound. And the fucking bass and sub-bass!"

SABRES OF PARADISE – "Smokebelch (David Holmes Remix)"

AKA: Andy Weatherall, Jags Kooner and Gary Burns
LOCATION: London via Belfast

DAVID HOLMES SAYS: "Remixing it was a total pleasure. Firstly, it was a pleasure to be asked. Secondly, I completely loved the original. There were so many possibilities for remixing, I could probably have done another two or three versions. This is one of my best remixes. It helped me out so much."

BILLY ON "SMOKEBELCH": "This was a big, progressive, underground British track at the time. I hammered it when it came out. When I heard it, with the big drum solos and that piano, it was so amazing, so anthemic. This version shows how a piece of music can change and take on a new life."

COUNTRY & WESTERN – "Reincarnation"

AKA: Jochem Paap, Speedy J, Public Energy, Tune
LOCATION: Rotterdam

JOCHEM SAYS: "I made this with a DJ friend of mine called Phil. He had some ideas, but no equipment. So he put in his DJ experience and I put in my studio experience. It was intended to be more dancefloor friendly and I don't intend to do anything like it again. I've lost interest in that scene."

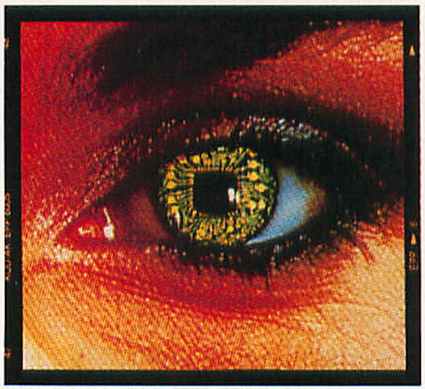
BILLY ON "REINCARNATION": "I didn't actually know Speedy J was involved. When I worked at the Zoom shop, we were into the Dutch sound for ages. Labels like Wonka changed our lives. This sounded Euro, techno and trancey, all at the same time. It hasn't dated, either. It has a good, loud vibe."

VERNON – "Vernon's Wonderland"

AKA: Matthias Hoffman, AC Boutsen, Metalmasters, Cygnus X, Brainchild
LOCATION: Frankfurt

VERNON SAYS: "I was surprised when it turned out to be such a big tune in Britain three years after it had happened in Germany. People in Britain were more into the harder acid sound, like Hardfloor, back then. Then they started to look around and now they're picking up on the more melodic trance. I don't think this has much to do with Goa, though. I've never even been there."

BILLY ON "VERNON'S WONDERLAND": "It's a big Euro trance record. I played it when it first came out. I played a lot of that kind of stuff. There's something about it which is quite palatable and original. It's one of those you might think is just okay until you hear it out. Then you get swept up by it."



CYBORDELICS – "Peter Pan"

AKA: Mike Schmidt, Melan Zemaneck and Daneal Valga
LOCATION: Stuttgart

MIKE SAYS: "This is from 'The Fairy Tales EP' and I made it because I had seen the 'Peter Pan' film the week before. The other side was called 'Alice In Wonderland'. It was made in 1994, but Cybordelics split up shortly afterwards. I was having too many arguments with my partners. The arguments were because I was the only DJ in the group."

BILLY ON "PETER PAN": "This starts off almost trancey, then half-way through it goes sort of rocky with these organ overtones. It all sounds really weird. Of the three Euro trance tracks on the tape, you couldn't have guessed where this one came from."

LSG - "Fragile"

AKA: Oliver Lieb, Paragliders, Spicelab, The Ambush, LSG
LOCATION: Frankfurt

OLIVER SAYS: "I wanted to make a trance track, but not the really ordinary stuff with piano riffs. So I looked for some different sounds and found these distorted strings which I played the melody on. If you look at the songs on the first LSG EP, they could be coming out right now. Robert Miles may be big now, but his record sounded just like Cosmic Baby did two years back."

BILLY ON "FRAGILE": "Oliver Lieb is a genius. He was largely responsible for creating what people now call Goa trance. I saw him do a PA in Sydney about two years ago and, although there weren't many people there, everyone was really into it. He was so influential, but nobody gave him the props."

Setting the agenda

phuture

Counting Deep

Following in the footsteps of fellow Frenchman Ludovic Navarre, SHAZZ is giving a beautiful new twist to the deep house blueprint

BEYOND the bustling Metro station at Pigalle, just south of the Sacre Coeur in the heart of Paris, stands a rough, stonewalled building. Inside, the stark mono screen of a computer lights up a studio, showing off a collection of classic keyboards and ageing electronics. In the background, a drum loop rides a hip-swinging bassline, occasionally dropping out to reveal a hotbed of dreamland harmonies and wonder-world pianos.

This is the sound of **SHAZZ**. The sound of deep and soulful house grooves which will live in your heart forever. Music for late nights and long weekends, for slow dancing and slower kisses. Hypnotic on the floor, yet no less perfect for just about anything just about anywhere else.

And if 1995 saw the media revelling in the nu-jazz of St Germain, then 1996 will most definitely see Shazz gaining the same kind of recognition. It's nothing less than he warrants. Alongside Ludovic Navarre, Laurent Garnier and the less well-known Erik Rug, he's been fronting the French house scene for over five years now. In that time, he has turned out everything from the crude power of early cuts such as "Moonflower" and "Shazz", to the more elegant subtleties of recent projects such as Nuage's "Apres Les Larmes" and his radical reworking of Nova Nova's "DJGG".

So for someone who has been rewiring the sound of New York for so long, the current renewed interest in deep vibes must seem a touch bizarre.

"Yeah, I'm not sure what's been happening, but there does seem to be a buzz about deep house right now," says Shazz. "People have been going on about it for the last few months and now everybody seems to be getting in on it. I guess they've just got sick of 'boom-boom-boom'. They must be in need of melodies."

Shazz' sound is certainly a glorious comedown from the banging era. Like the laid-back funk of his mentor Larry Heard back in the late Eighties, the Frenchman's material provides precisely the sort of after-hours relief which has been missing of late.

"I'm a total fan of Larry Heard's work," admits Shazz. "At the beginning, I was hooked on that whole first wave of Chicago house, but Heard's stuff always stood out. For me, listening to his sound was a revelation. A lot of what I do has been inspired by him."

Now there's Shazz' latest couple of projects, "Back In Manhattan" and "Muse Q The Music", the former an EP of old school grooves, the latter a single recorded with St Germain. Both the releases feature the vocal talents of Derek Bays and, in the current climate of garage-by-numbers and general remix overkill, both are like breaths of fresh air. "Back In Manhattan" is a particularly fine record and has something to say, as opposed to being a throwaway moment specifically designed for huge sales and maximum profit.

"I would like to think that 'Back In Manhattan' is the best record I've ever put out," ventures Shazz. "I know quality records sometimes never get anywhere, but I really hope this one does okay."

It should do. It deserves to.

words **Kevin Lewis**

'Back In Manhattan' and 'Muse Q The Music' are both available now on F Communications

UPPERS & DOWNERS

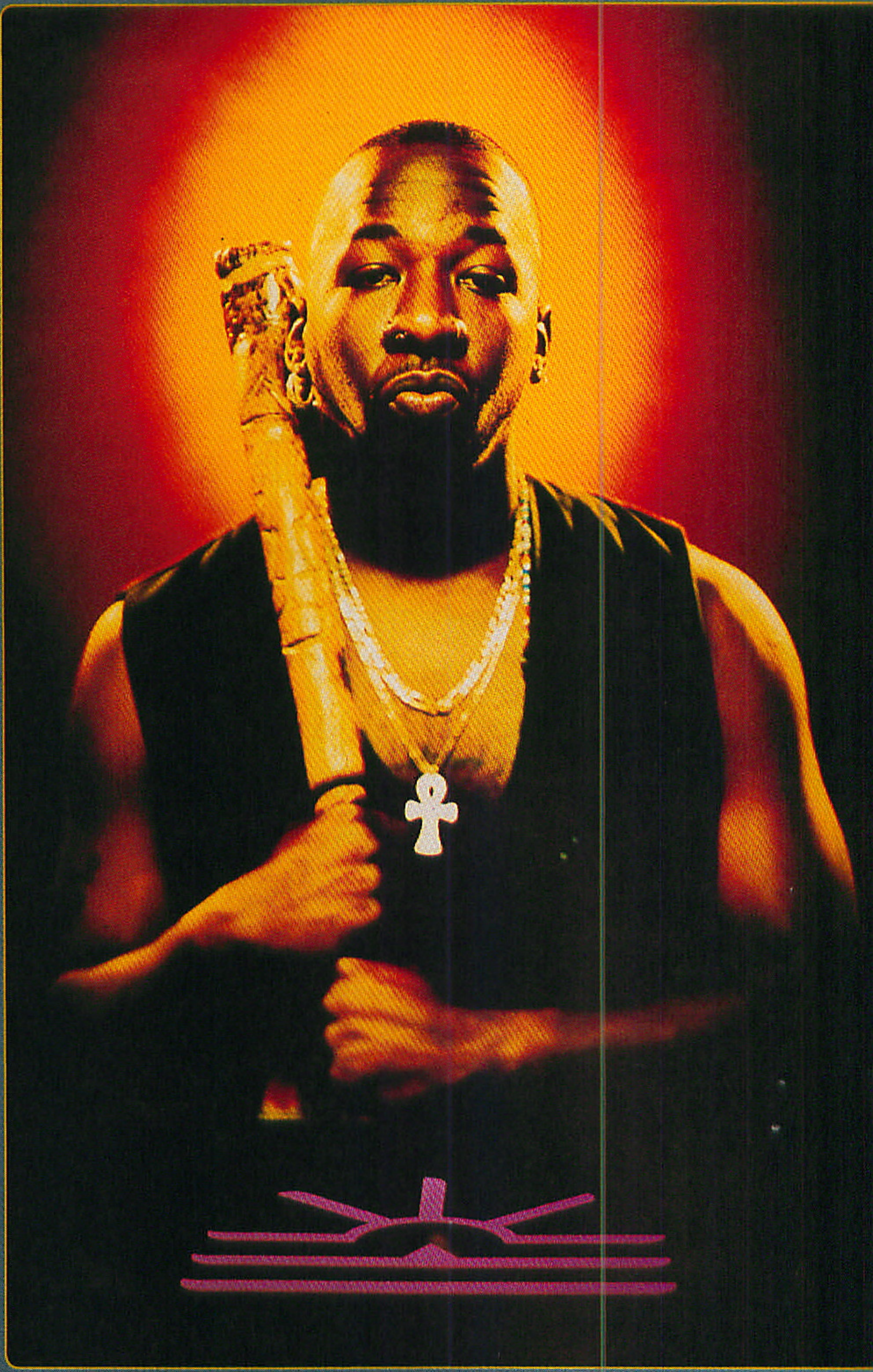
MUZIK's guide to modern clubbing

UPPERS

- The Dance Bizarre column in "The Sun". Where do they get those stories? We wonder...
- Beefburger stands outside of clubs. When you're caned, who cares about Mad Cow Disease?
- Positiva. For getting on the case to license "Morel's Groove Volume 4". A surefire hit
- LTJ Bukem wearing Hilfiger on the front of Muzik. The fashion company's first cover
- Prototypes. Who needs acetates, slates, lacquers, dubplates and white labels?
- Unreleased re-edits of classic tracks. Ashley Beedle's new pastime
- Muzik's Dave Mothersole. "One of the best new DJs in the UK" according to Mr C
- Welsh clubbing. Where people truly appreciate the talent of name DJs
- The Hardcore Dance Awards. Proper awards, voted for by proper people with proper winners. Respect

DOWNERS

- The police. For doing everything in their powers to stop Tribal Gathering
- Hotel check-out times. Showing no respect for our lifestyles whatsoever
- The VIP ceiling almost collapsing at the opening of Eden. What a shame that would have been
- Label managers who don't pay their artists. We know who you are
- DJs getting caught with drugs in their record boxes. We know who you are, too
- Sleeping in clubs. Night-shelters they may be, but leave your sleeping-bags at home
- Single clubbers travelling on arranged coaches. A snog on the dancefloor is all they are good for
- Flyers using that bloody "Trainspotting" advert. Enough is enough
- The IDA Awards. Those Who Failed To Show on almost every count. Ooops



Horse Code

From the ashes of the much-praised X Clan, DARK SUN RIDERS are preparing the hip hop massive for all-out mental warfare

YEARS on from the rebel sounds of X Clan, Brother J has returned. But there's been a change in policy. His new group, **DARK SUN RIDERS**, are out to right a growing imbalance they see in the music they love.

"Rap used to be about revolution, but now it's about evolution," says Brother J. "These days, we're not fighting a physical war. You can't just go out there and riot because the people in power are prepared for that. So now it's a mental war. They want to enslave your mind and, if you're gullible, you'll be taken. With Dark Sun Riders, I'm trying to help people become mental warriors.

"Hip hop has also mutated," he continues. "A lot of the MCs have warped it into something disrespectful. It's no longer a study, it's no longer about sharpening your talent, it's just whatever you want to do. If it works, if it sells records, they let it happen. People who sang over their music used to be shunned by the whole rap industry. But now everybody, hard-as-you-can-be, wants to sing."

In contrast, the sparse, funky tunes and numerous interludes of Dark Sun Riders' "Seeds Of Evolution" album are created for thinkers. Not scholars, but anybody who applies thought. Anyone who is tired of the same old thing.

"It's like ancient civilisation meets technology," says Brother J. "This is the type of music anything coming from Dark Sun Riders will be based on. When I bring in lyricists, I want them to be the preservers of verb. I want them to safeguard those ancient techniques of rhyme styles, of verb presentation."

But there's sense behind the cryptic statements made here, as there is behind those on the vinyl.

"If I just give people 'ABC', they'll figure me out today and throw my record out tommorrow. If I give them something to challenge their brain cells, they will say, 'Wow, every time I listen to this I get something different from it'. And that's how classic music is created."

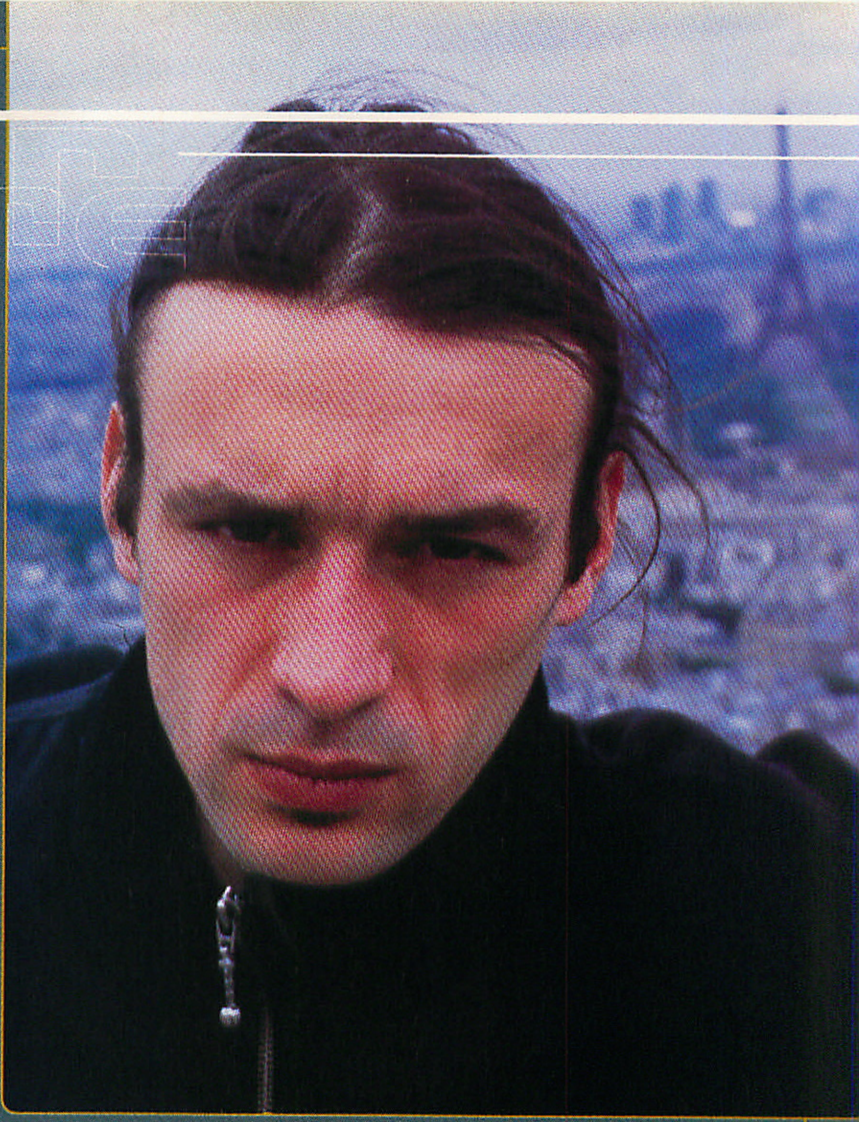
So if you see four dark figures on your musical horizon, you know who they'll be. Thoughtful creators of musical innovation and lyrical steel. The final message?

"Let rap music continue to evolve into something we can use as a tool, before they take it from us and we can't use it at all."

words **Will Ashon**

'Seeds Of Evolution' is out now on Island, USA

phuture



A Cut Above

Name a French DJ. Easy, eh? But a few months from now, you might not say Laurent Garnier. You might say ERIK RUG instead

ERIK RUG is the DJ currently heading up the long-anticipated Paris house renaissance. And with the appearance of his "Spliffheadz EP" on the Barclay imprint and his "Cut The Rug EP" on Paper Recordings, he's set to go global, propelling his musical acumen far beyond the confines of the French capital. He's come a long way since he started spinning in 1989, performing alongside Laurent Garnier at La Locomotive, the Paris rock club.

"It was a terrible time," says Erik. "We always had to fight the boss to be able to play house records."

With French club owners initially considering house as too drug-oriented, it was effectively banished to the erratic illegal party scene and trendy gay clubs like The Boy. But now, sustained by radio shows like the one which Erik hosts on Nova, the music has a firm foothold in Paris and local producers are popping up 10 to the dozen.

"Most of the rocking records I'm discovering at the moment are from France," notes Erik. "We've knocked our heads against brick walls for years, but it has been worth it."

It sure has. On "Cut The Rug", for example, recorded under the moniker of Dirty Jesus, Erik and his close friend Mark Collins have rewired a primeval groove to produce three different takes on one wanton and horny vibe. Lovers of Murk, Vega and Sanchez will die for the original version, while the club mix will delight those addicted to pumping floor fillers which don't rely on obvious breakdowns. Erik does not, however, just produce stunning house tracks.

"I would be completely ignorant if I only made house," he says. "There's so much more to life."

Erik's first opportunity to try something different came when he lost an album's worth of material to a computer virus. Turning this potential disaster to his advantage, he started making what he calls "trash-funk-dub" under the name of Daphreephunkateerz for his own Artefact label, drawing on his childhood influences of Seventies funk, disco and soul. When he was 10 years old, he used to fall asleep at night with his transistor radio glued to his ear.

"This weird alien music invaded my mind while I slept," he reckons. "I constantly get flashbacks, I hear an old record for the first time but I know I have heard it before. I try to unleash those memories in the studio, but they come out a mess. They come out as trashy, funky dub music."

Erik released his first assortment of "trash-funk-dub", "Phree Phresh Phunk", last year. His next is "2 Tonz Of Phonk", a collection of convoluted hip hop beats and old school electro breaks. One of the tracks is 12 minutes of the craziest funk and wildest FX you'll hear in a long time.

It might be a mess in Erik Rug's head, but it's a beautiful one.

words **Oliver Swanton**

Erik Rug's 'Spliffheadz EP' and Dirty Jesus' 'Cut The Rug EP' are out now on Barclay and Paper Recordings, respectively. Daphreephunkateerz' '2 Tonz of Phonk' follows later this month on Artefact

Play Back

Sounds of Blackness vocalist ANN NESBY chooses her all-time favourite records

ARETHA FRANKLIN
Precious Lord Take My Hand (Atlantic)
This was my very first encounter with Aretha's voice and I just fell in love with it immediately. When I was growing up, I used to appear in talent contests and I always wanted to be able to sing like her. This song inspired me to push further.

STEVIE WONDER
Ma Cherie Amour (Motown)
I love so many of Stevie's songs that it is difficult to pick just one, but I especially love "Ma Cherie Amour" because it's about his affection for a loved-one, about how fond of that person he is. I was so in love with him when I was younger that, if I closed my eyes, I could imagine he was talking about me. Then I saw him in concert and realised the song was actually about his daughter... But somehow that made it even more special.

PATSY CLINE
Crazy (Warner Brothers)
I love her voice and her delivery. For me, this track is so special because of what she is actually saying. It's a personal testament to how loving someone can drive you, well, crazy. This song describes exactly what happens when love becomes negative. I just adore it.

BARBARA STREISAND
Memories/Evergreen (Columbia)
With Barbara Streisand, I'd say it was a toss up between two songs. "Memories" sets a mood, it puts you in a certain space in time and tells you what her life was like before. The way she sings about it makes you feel as if you were there. And "Evergreen" also says a lot to me. *"Love, as soft as an easy chair..."* just sounds so right. It makes me feel good and that's the kind of record I like the most.

JAMES CLEVELAND
Peace Be Still (label unknown)
This is a gospel song and the lyrics have been taken directly from The Bible. Jesus is commanding the storm to be still, but there are all of these men around him panicking and not having the faith. This song gives me faith. I know Jesus is with me and any troubles I have in my life I can deal with. If he could calm the storm, why should troubles get the better of me?

Ann Nesby's 'I'm Here For You' album is out now on Perspective

internet http://www.cream.co.uk http://www.deconstruction.co.uk e-mail cream@topaz.com deconstruction@cityspace.co.uk

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Tribal Temple	Carl Cox Fabio Paras Tin Tin	DJ Dag (Frankfurt) Billy Nasty Steve Johnson	Eric Powell Steve Johnson Serotina	Billy Nasty Daz Saund Steve Johnson
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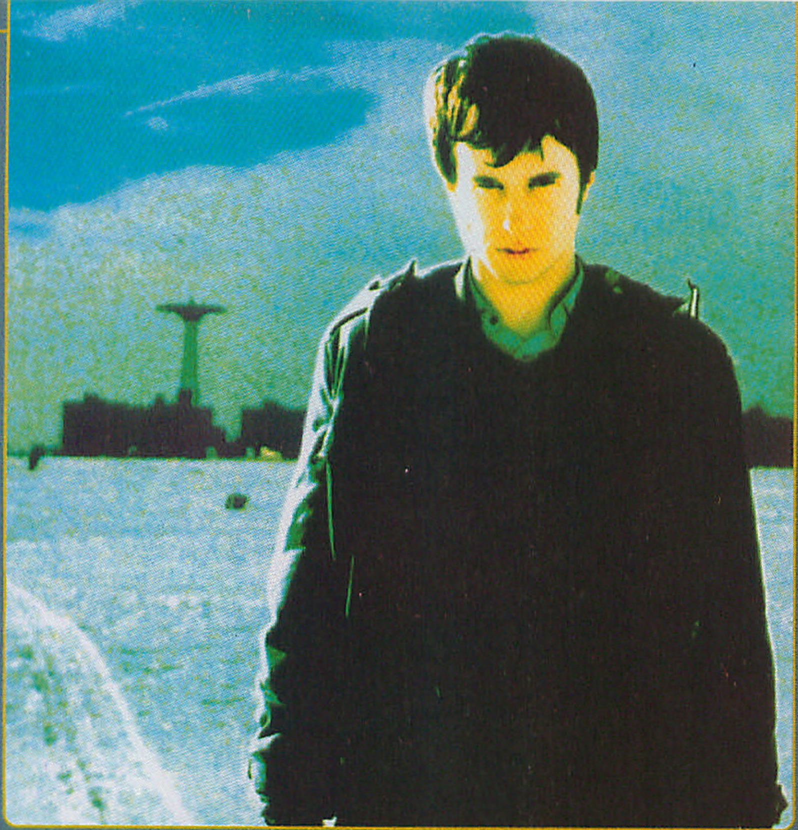

Imperial Leather

From digital hardcore to lo-fi isolationism, from dislocated phuture funk to deconstructed systems jazz, ALEC EMPIRE is a man living on the extreme

WHO is the real **ALEC EMPIRE**? The hardcore activist with Atari Teenage Riot, the electronic soul boy featured on Force Inc's "Electric Ladyland" compilations or the king of lo-fi ambient, as heard on last year's "Low On Ice" album? Whoever he is, Empire never fails to surprise. His latest album, "Hypermodern Jazz 2000.5", finds the sonic chameleon approaching jazz head on, grabbing it by the throat and dragging it kicking and screaming into the 21st Century.

"I started making this album to get my friends thinking I had sold out," he explains as he sits in the Soho offices of Digital Hardcore, the label which he co-owns. "There seems to be this idea around that people are only supposed to make serious jazz records at the end of their careers. But I have always wanted to do something like this. The funny thing is, when my friends heard the album, they were all really into it!"

The desire to provoke a response is central to Empire's music. Unwilling to follow the path of least resistance to commercial success, one of his greatest delights comes from winding up those with rigid musical attitudes.

"I don't think of music in terms of genre, but in terms of how extreme it is," he explains. "I approach jazz with the same attitude as I do hardcore. Even my ambient stuff is extreme."

It's certainly true that "Low On Ice", which was recorded live in Iceland to accompany a movie by Berlin director Philip Reichenheim, represents the height of uneasy listening.

"That record was basically a personal response to the rise of the right wing in Germany," reveals Empire. "I was really sick of feeling that people of my generation had nothing to say. Nobody seems to be prepared to fight. They are only interested in the Love Parade."

Bearing in mind this militant musical stance, it came as a bit of a surprise when Empire was rumoured to be behind the club-friendly techno sound of Richard Benson.

"That's nothing to do with me," chuckles Empire. "It was all just a rumour started by Achim at Force Inc because he's an arsehole. I don't think it sounds like me, do you?"

Who knows? This man changes so often, it's hard to keep up.

words **Martin James**

'Hypermodern Jazz 2000.5' is out now on Mille Plateaux. A hardcore album, 'The Destroyer', follows later this month on Digital Hardcore

SPIRIT
RECORDINGS

Disco Inferno

Their first single sampled Chic and their latest release features... sssssshhhhh! AQUARIUS, one-time punks turned disco kings, aren't getting caught out again

"WE don't want all of our mixes and records to sound the same," says **AQUARIUS**' softly-spoken Paul Glancy. "We don't want people to be able to instantly recognise our work. We don't want them to react like they do when they say, 'Oh no, not another bloody Roger Sanchez mix'. We aim for diversity yet quality. That and the ultimate disco-punk record!"

Paul met his Aquarius partner, Duncan Glasson, while working at a London freezer centre. Punks since their schooldays, they played in a slew of new wave-ish groups, and thrilled to the DIY ethic and mixed-up madness of The Mud Club and The Batcave in the early Eighties. It's an era which Paul looks back at somewhat misty-eyed.

"You'd get punks, goths and soul boys in the same clubs, listening to rare groove, funk, whatever. The scene was not pigeon-holed like it is today. It was very inspiring. Well, it inspired Duncan and I. We lost contact with each other for five years, but when we met up again we found we still had the same enthusiasm. So we set up a little studio and started knocking together ideas. We used lots of old disco breaks, which was quite novel back then."

One of these ideas was "Let's Get Down", a Bucketheads-style track with a big Chic disco sample which shifted some 7,000 copies. Unfortunately, contrary to what Aquarius were initially told by their record company at the time, the sample hadn't been cleared. By the time that it was, the moment had gone. Undeterred, although unimpressed by the music industry, Paul and Duncan turned to remix work to earn a crust.

Almost 30 remixes later, it's easy to see just how smart a move that was. Chart hits such as Livin' Joy's "Dreamer", S-Express' "Theme From S-Express", Kadoc's "Night Train", Space Kittens' "Storm", Discuss' "Save The Day", BB Club's "Play This House" and Gypsy's "I Trance You" are among the tracks which have benefitted from their knob-twiddling skills. Now, at last, they're ready for the next step. Another Aquarius single, "Find The Beat", set to be released on their own Spirit Recordings.

"It features big chunks of a major American vocalist, so it's a bit of a low-key release," says Paul. "And before you ask, no, we haven't got anyone lined up to do remixes at the moment."

Maybe they should ask Chic.

words **Dave Fowler**

'Find The Beat' is released at the end of this month on Spirit Recordings

THE MUZIK BOX

The tunes we'll be begging to hear at Muzik's First Birthday party are:

BLACK GRAPE – "Untitled (Goldie Remix)" (Radioactive/MCA)
THE AZTEC MYSTIC – "Aztec Mystic" (Underground Resistance 12-inch, USA)
ABSTRACT TRUTH – "Get Another Plan" (Streetwave album, USA)
PET SHOP BOYS – "Before (Danny Tenaglia Remixes)" (Parlophone 12-inch)
HERBERT – "100lbs" (Phono album)
PLUX – "Over And Over (Angel Moraes Remixes)" (ffrr 12-inch)
SISTER BLISS – "Badman" (Junkdog 12-inch)
VARIOUS ARTISTS – "Live At The Social Volume One" (Heavenly album)
FUTURE BOUND –"Sorrow" (Skanna Recordings 12-inch)
DE LA SOUL – "Stakes Is High" (Tommy Boy album)
ROUND THREE – "Acting Crazy" (Main Street 12-inch, USA)
CHAMELEON – "The Way It Is (Brothers In Rhythm Mix)" (Stress 12-inch)
KERRI CHANDLER PRESENTS... – "Hallelujah" (King Street 12-inch, USA)
VARIOUS ARTISTS – "The Sound Of Club Kinetic 2" (Clubscene album)
HOUSEY DOINGZ – "Pick-N-Mix EP" (Wiggle 12-inch)

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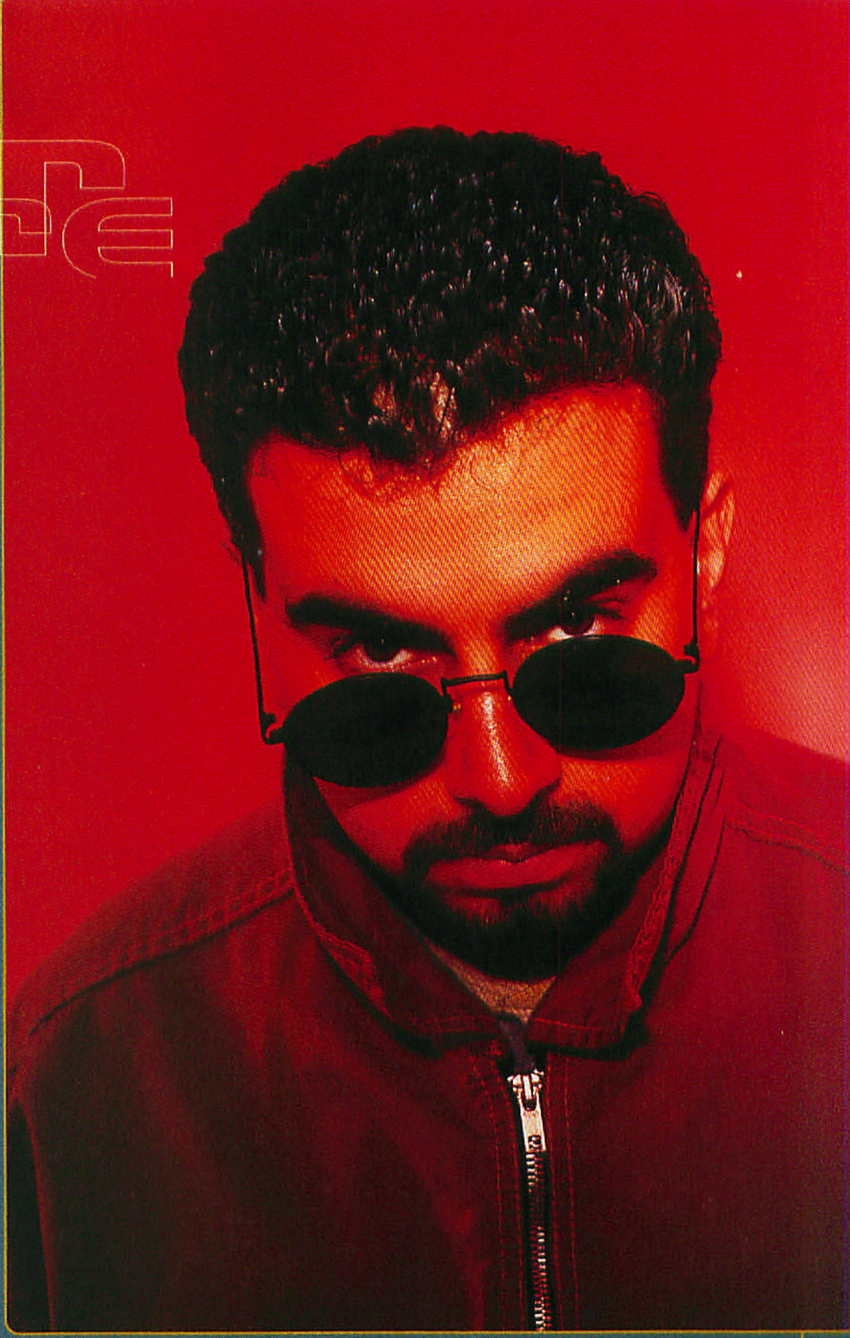
You want real instruments in dance music? Then you want LENNY FONTANA, the New York house DJ intent on keeping the party live



LENNY FONTANA has come a long way since his first record on the House Jam imprint in 1990. From the tribal dancefloor hits he constructed back then to the soulful grooves which he produces today, Fontana has seen the New York house sound turn full circle, reviving its disco roots in the current vogue for a Salsoul-style live feel.

"The music is starting to sound so real, it's sounding more like it did in the Seventies," says Lenny. "We're all starting to use live musicians along with the programmed electronics and that fusion balances the tracks out. Having a live feel takes away some of the dry edge, it gives you more of a funky slant. I love to hear a person playing from the heart. No computer can fix that."

Lenny's latest cut, Galaxy People's "Mystical Journey", reflects his fascination for real instrumentation. It's a wild, percussive number which takes Lonnie Liston Smith's "Expansions" into the Nineties with a bang, the live guitars and flute jamming over an unforgettable bassline. But recording is only one half of Lenny's talents. Since 1986, he's also been DJing regularly in New York, as well as at high-profile venues across Europe. And he doesn't just spin a set full of upfront obscurities. Lenny always plays to the crowd.

"A lot of DJs get too hung up on themselves," he explains. "You need to pay attention to what the crowd is doing. If everyone is walking off the dancefloor, you're not doing your job and you have to change. You've got to be prepared, even if that sometimes means being a bit commercial. At the moment, for instance, I'm playing Satoshi Tomiie's mix of Simply Red's 'Remembering The First Time'. I just love that song."

It's not very often you hear a DJ being so open about his work. Most wouldn't admit to playing Top 40 tunes for fear of kissing their reputation goodbye.

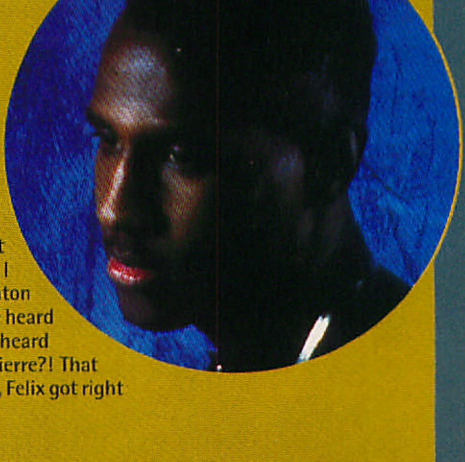
"With me, there's no facade," concludes Lenny. "I've nothing to hide and a lot to tell. Some people are in this business for the wrong reasons. They're not in it for the music, but because they want to be stars. They should let the music do that. Let the people do it, too."

words **Kevin Lewis** picture **Piers Allardyce**

Galaxy People's 'Mystical Journey' is out now on Clear, USA

Respect

ARMANDO talks through some of the people he namechecks on the sleeve of his 'One Love, One Future' album



FRANKIE KNUCKLES
This man was a big inspiration to all the Chicago DJs. Frankie and Ron Hardy were the only two people everyone looked up to, and if you went to one of their parties, you knew you were going to leave satisfied. Frankie had an aura around him. I was too young to get into The Warehouse when it first started, but I used to manage to sneak in every now and again.

CARL & RACHEL COX
I knew how big Carl Cox was on the scene and when I eventually got the chance to meet him, he was just so incredibly cool. He played this Calvin Rotane track and when I asked him what it was, he gave the record to me! Then he pulled out one of my records and asked me to sign it! His wife Rachel was real cool, too. She got me drunk on champagne.

FARLEY & HELLER
They did some mixes for me and they were amazing. Man, they made that record take off. I still haven't had a chance to thank them properly. I once did it on the telephone, but I really want to meet these two guys in person and thank them for what they did for me.

FELIX DA HOUSECAT
Felix has always believed in me. He used to come to hear me play at The Warehouse and, at that time, I was the only person playing Phonton Inc's "Generate Power". When he heard it, he was like, "Man, I ain't never heard anything like that. Who did it? Pierre?! That shit is incredible!". From then on, Felix got right back into the wild pitch thing.

THE OUTHERE BROTHERS
Hula and Malik were doing tracks way back in the day, just like I was, and things were hard here in Chicago around that time. They're not as big in America as they are in Europe. As far as most of the people in Chicago are concerned, Hula just runs Clubhouse Records. That's it. When he tells people what's going down, they are like, "You're on MTV? Get outta here!".

'One Love, One Future' is out now on Radikal Fear

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Goooooaaaaal!!!

Past one defender. Past another. On the edge of the area, a flick to the left, it's a perfect bounce, a great strike, ooooh yessss... VAN BASTEN's name is on the score sheet again

IT'S British, it's bangin' and it's the natural successor to progressive house. It's Union Jack shorts and lager-in-the-sun music, the theme tune to Euro '96 and 1,000 package holidays. It's for lads, not techno head-nodders or ponces in frilly shirts. **VAN BASTEN**'s Gary Webster calls it "expressive house". You got a problem with that, mate?!

"You could say our tracks are uniquely British," says Gary. "Nobody else in the world has quite the same sound. Back in the late Eighties, we recorded as Floor Control, doing tracks like 'Evangelista', and our music has developed from that whole progressive scene. Six years down the line, we're more laid-back about making music, it's more expressive, and I think our new single reflects that."

The record in question is "Uber Alloy", which shows that Gary and his partners Martin Reilly and Gary Everett have a balance of style and pace not dissimilar to the man they take their name from, ex-AC Milan and Holland international superstar, Marco Van Basten.

"He gave us a pasting during the last European Championships," moans Gary. "But he's retired now, thank God. Anyway, it was originally the name of one of our early tracks. It was a mix-up by our record company, Brute. But at least it's a name people remember."

It sure is. Sales of Van Basten's singles have totalled over 30,000 copies and have been uniform over their last four releases, as have the players who have been caning them on the nation's dancefloors. Sasha, Justin Robertson, Paul Daley, David Holmes, Billy Nasty and John Digweed, for example. Plus John Peel, who commissioned a radio session from the group and has been giving "Uber Alloy" the old heavy rotation.

"Yeah, John Peel has been a major player for us," admits Gary. "He locked into what we were trying to acheive straight away and he's been nothing less than totally supportive. He's a real star, the sort of person you can call up when he's in the bath. He's just invited us to do another session, which is a real coup."

And with a follow-up album to last year's "Perimitive", a mini-CD and remix work also in the pipeline, not forgetting "Uber Alloy" breaking into the nation's charts, the future is bright for the Van Basten chaps. The future is the same colour as Marco Van Basten's shirt used to be. The future is bright orange.

words **Dave Fowler** picture **Buggy G Riphead**

'Uber Alloy' is out now on Brute

Fruit Of The Boom

Everybody thinks he's made some brilliant breakbeat cuts. Except LEMON D himself. Meet the drum 'n' bassist with standards higher than the sun

IT'S a time of upheaval for drum 'n' bass. Major labels are waving chequebooks around and the scene is under media scrutiny. But while this isn't before time, many breakbeat provocateurs are wary of outside interference. After all, hype often lacks substance.

"Some people like the limelight, but the limelight can kill you," says Kevin King, aka **LEMON D**. "If you believe your own hype, that can also kill you. If someone hyped me, I wouldn't want to believe it. I just believe in making my music and being normal."

Launching his recording career in the early Nineties, Kevin went on to found the Planet Earth imprint, engineer for Jay Magik and become a close associate of Dillinja. Working under various monikers for labels like Metalheadz, Prototype, V Recordings and, more recently, Epic, he has produced exquisite breakbeat moments with cuts like "Jah Love", "Urban Style Music" and his latest Lemon D single, "I Can't Stop". But he remains unsatisfied with his output.

"I haven't the facilities to do what I'd really like. I want to do something with live percussion, but I want to make it sound rich and jazzy. When I come to do my album, I want to do it properly. I'm looking to get a certain sound, but I haven't come across it yet.

"Drum 'n' bass isn't just about slapping on beats and wacking it out," continues Kevin. "You need to EQ your tracks. The better you are at EQing, the better the sound, and that's why Dillinja's tracks are so good. Too many people get some beats and put other sounds on top without fusing it well. The skill is in making the beats groove."

Easier said than done. But while Kevin feels a lot of drum 'n' bass is homogenous, he has faith in the music defining the sounds of the next century.

"Some people have slated jungle but, at the end of the day, I can go into a studio, do a house or techno engineer's work, and be able to take the piss out of them. Jungle is not going away. Certain engineers are going to surface and mess the whole dance scene up."

Which leaves one question. Why the Lemon D pseudonym? Kevin sourced the name from the French newpaper, "Le Monde", when he was running his Planet Earth imprint. He thought the connection was appropriate.

Yes, the reasoning is subtle, but it makes you think. Just like this man's music.

words **Veena Virdi**

Lemon D's 'I Can't Stop' is out now on V Recordings

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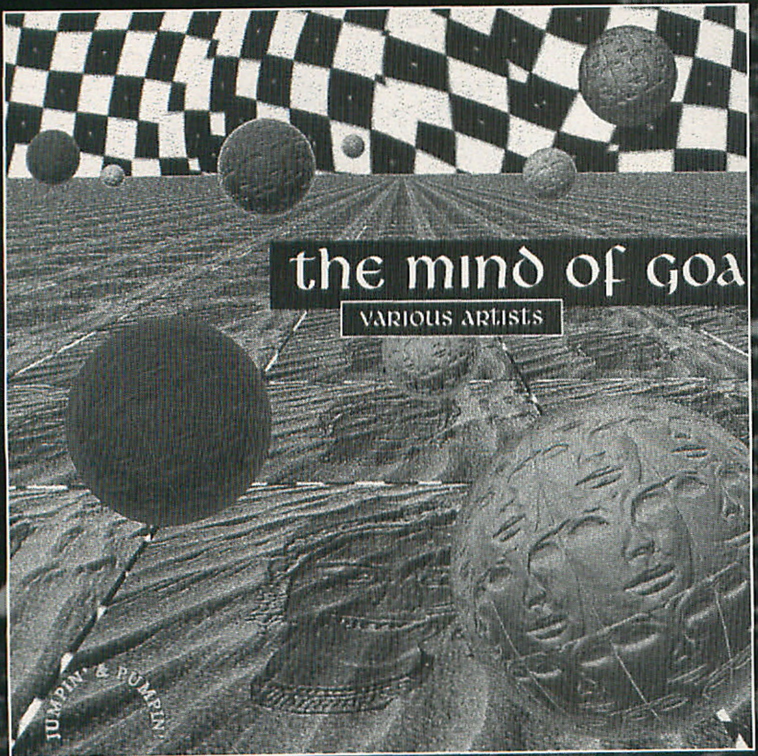

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JUMPIN' & PUMPIN'

Notts Landing

His connections include Inner City and DiY, and his fans range from Derrick Carter to Roger Sanchez. He is NAIL, a cool Nottingham dude hammering home the simple approach

IT'S approaching four in the afternoon and **NAIL** is on his third or fourth pint of Stella. A group of his mates are hanging around the bar, ranting about football. But apart from that, the place is empty. There's no record label PR and no large expense account, just this laid-back beat junkie from the suburbs of Nottingham talking about his music.

"It's a load of monotonous, slap 'n' paste rubbish," he shrugs, as he tries to blag a cigarette from the crowd at the bar.

Of course, it's not. Nail's tracks may not rival the new school of drum 'n' bass for daring and intricacy, for straight-down-the-line, bone-shaking funk, but they've definitely got something. Derrick Carter has been caning Nail's "Optimus" cut for months and his mix of Inner City's "Haitus" recently received the Roger Sanchez seal of approval on Radio One. Specifically engineered for total dancefloor uproar, with rough beats and raw samples, he makes the type of records which tear sound systems apart.

Simple they might be, but rubbish they ain't.

"It all started when I heard 'House Nation' by The Housemaster Boys on the radio," recalls Nail. "I don't remember what station it was on, perhaps Mainline... I was just this 13-year-old kid hooked on stuff like Schooly D and The Sugarhill Gang. And then suddenly... Bam... House music."

From there, Nail started picking up pieces of equipment, just for messing around on. It wasn't until he went to college and hooked up with former engineer Damien Stanley that his career really got started. He landed a job at the college's rehearsal studio, borrowed Damien's computer and began working on his own tracks. Damien subsequently hooked Nail up with the DiY collective, who invited him to contribute to the album they were then in the process of recording for Warp. Shortly afterwards, the first Nail EP, "Beeston", was born.

"Beeston" was soon followed by a second EP, "Sentipede", and now there's Nail's debut album, "Big D's Lounge LP", a collection of badass Chicago grooves and laid-back spliff-funk. He's also recently completed an EP for Derrick Carter and Luke Solomon's Classic imprint, as well as fuelling his own Velocet label, which kicked off earlier this year with the release of his tough, acidic Jack Lagon project.

"Velocet was set up out of pure necessity," explains Nail. "Last year, I made enough tracks to fill 10 90-minute tapes and I've already filled three this year. I can't expect DiY to put them all out, so I decided to set up my own label. I just work really fast. The last session I had in the Strictly 4 Groovers studio, I turned out nine tracks in one day and there's a cut on the 'Beeston' EP which only took me 20 minutes."

So everything seems to be going well for Britain's fast-working answer to Felix Da Housecat.

"Yeah, maybe I'll make enough money to buy myself a record player," he ventures. "Even though it all seems to be happening for me at the moment, I'm still living on beans from Kwik Save. Sometimes it's a little depressing , but it will hopefully pick up. I might even be able to go on holiday. No more camping out in Wollaton Park. I might actually get out of Nottingham."

words **Kevin Lewis** picture **Mark McNulty**

'Big D's Lounge LP' is out now on DiY. Nail's Themis and DJ Peech projects follow soon on Velocet

Journey By JD

Liam Howlett

Heroes

JACK DANGERS

Jack Dangers of MEAT BEAT MANIFESTO gets a grilling from THE PRODIGY's Liam Howlett

HOW WOULD YOU REACT IF I SAID THAT MEAT BEAT MANIFESTO'S "RADIO BABYLON" WAS THE FIRST REAL JUNGLE RECORD TO GET PLAYED IN THE CLUBS?

Erm, yeah, I think I'd probably agree with that. We actually recorded it in 1989, but it sort of hung around until 1990. It was the parties in Ibiza which set the ball rolling on the track. As for it being jungle, well, I know there wasn't anything around like it at the time as far as beats and time signatures go. It was a really stock break, but I spent a whole day stretching it, putting delay and echo on it. In a way, it was sort of an acid jazz throwback. I'm not making any jungle at the moment, but Meat Beat's new album does have a couple of tracks with fast bpms on it.

WHY HAVEN'T YOU TRIED TO TAKE YOUR MUSIC OUT OF THE STUDIO AND ONTO THE STAGE? I RECKON IT WOULD WORK REALLY WELL.

Actually, we've done between 600 and 800 gigs in the last six years, but only one tour of Britain. We've always had more interest in our sound from other countries. It's as simple as that. Maybe there will be more interest this time around.

I HATE THE WAY DANCE MUSIC, ESPECIALLY TECHNO, IS ALWAYS LINKED WITH THE FUTURE. I PREFER TO FIND MY INSPIRATION IN SEVENTIES SOUL AND RARE GROOVE. WHAT DO YOU THINK OF THE TECHNO FUTURE-HEADS?

I'm probably in the same frame of mind as you, but I'd go even further back than the Seventies. I'm definitely into obscure Fifties and Sixties music, people like Xenakis, Cage and Stockhausen. I have always felt the futuristic thing is a bit corny. I'm more into real, organic sounds. But it doesn't annoy me, it just washes over me.

I THINK IT'S TOTAL BOLLOCKS WHEN PEOPLE CITE KRAFTWERK AS THE ORIGINATORS OF DANCE MUSIC. WHAT DO YOU THINK?

I definitely think Kraftwerk shaped the way people use the synthesiser as a percussive instrument. Listen to the way they programmed their snare drums and kick drums. When the Moog first became available in the Sixties, people like Nik Raicic were into experimentation in the States, so Kraftwerk weren't the first to do it. But the groups which emerged in the late Seventies, like Cabaret Voltaire and Human League, were definitely influenced by them, so I think you've got to give them their due.

YOUR HARD BEATS AND PRODUCTION STYLES HAVE INSPIRED ME FOR YEARS. WHO INSPIRES YOU?

The music which inspires me is very unlike the music I actually make. I'm into people like John Coltrane, Human League and Mark Stewart. I've got a bit of a weird taste in music. Something can inspire me, but then I go off on a complete tangent and it needn't have anything to do with what I make myself.

WHAT DO YOU LISTEN TO WHEN YOU RELAX?

At the moment, I am listening to Friends Of Distinction, who were a sort of Sixties cheesy soul covers band. I really like a lot of cheesy easy-listening. The second-hand record shops in the Bay Area of San Francisco are phenomenal *for that kind* of stuff. I also listen to Xenakis a lot. If you ask me, that bloke started ambient music in the Fifties, but because he was part of an avant-garde, highbrow clique, it only reached a limited amount of people.

WHAT IS THE ONE KEYBOARD YOU COULDN'T LIVE WITHOUT?

My Jupiter 4. I've got the 6 and 8 as well, but the 4 wipes the floor with them. I've also got the actual modular synthesiser Human League used on "Travelogue". Every time I turn it on, I pay homage to it.

HAVE YOU NOTICED HOW TECHNO AND MALE BALDNESS GO HAND IN HAND?

Yeah, I have! But I want to know if it's an overall body thing or just the head. Erm, I should add that, personally, it's just my head which is affected!

Meat Beat Manifesto's 'Subliminal Sandwich' album is available now on Play It Again Sam

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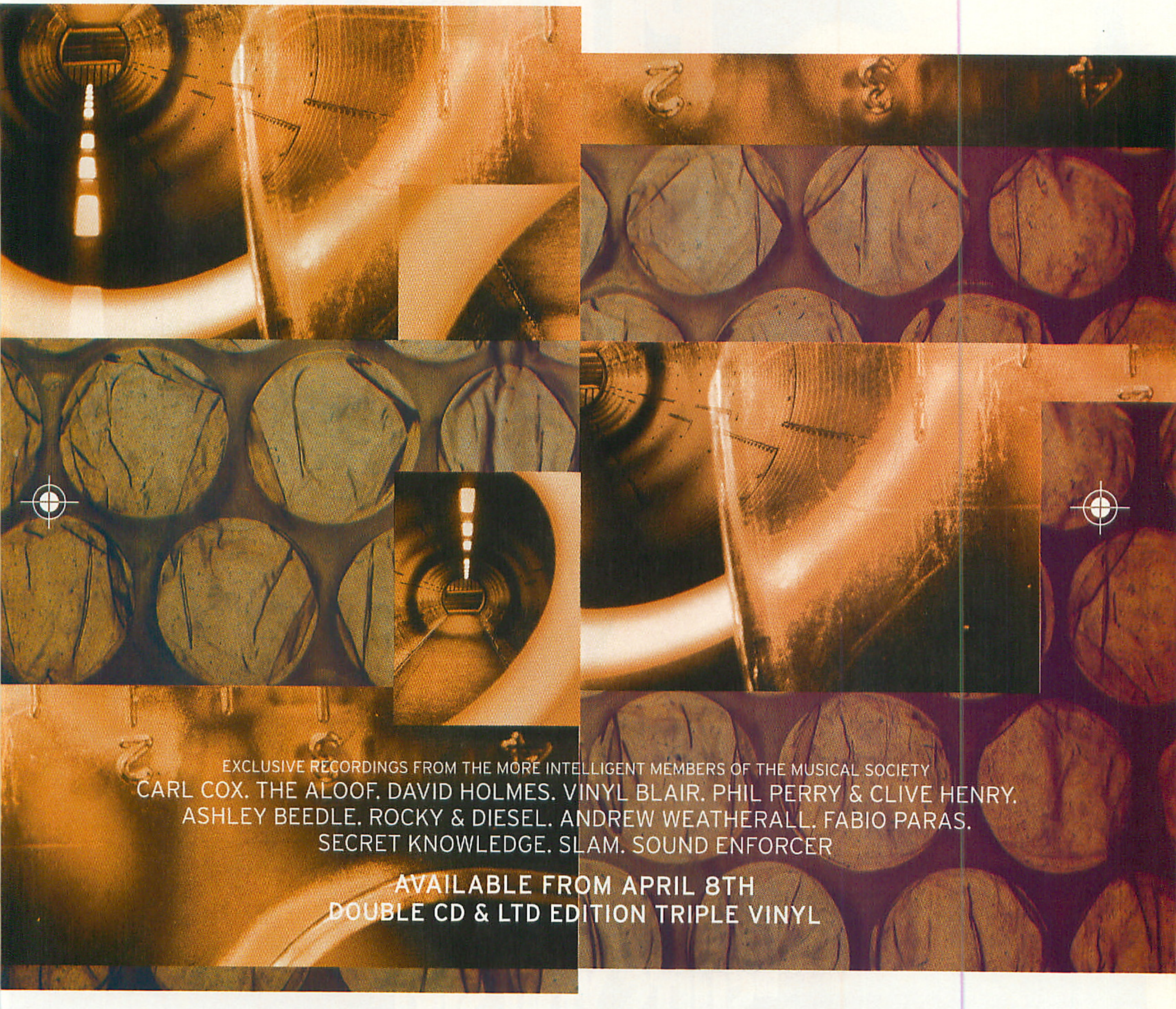

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Rule Of Brum

MSI ASYLUM say they're the best new rappers on the block. Any block. And with nine of them in the group, who's arguing?

NINE MCs come out of an unfashionable neck of the hip hop woods and explode across the world. So we're talking Wu-Tang and Shaolin, are we? Well, no, not exactly. How does Handsworth, Birmingham sound?

As Str8 Jack It Bandit, the head honcho of the Asylum part of the **MSI ASYLUM** crew says, "Birmingham is Timbuctoo as far as hip hop is concerned". To these guys, even a London scene which regularly has its participants cursing and whining seems vibrant and alive.

"But it doesn't actually matter where you are from or where you are at," notes HMD, the leader of MSI (Microphone Stranglers Incorporated). "You could be from Poland and be fucking ripping, and you could be from the Bronx and be wack. We've played so many shows with American acts who have come over here, and we've ripped it more than them.

"We study rap, we listen to rap, we've heard the best rappers out there and I don't think anyone can touch us. Those old skool MCs had to prove themselves over decks on a mic at parties. A lot of the people coming out now are just studio rappers."

HMD expands by pointing to the golden generation of the late Eighties, to Chuck D, Rakim, KRS-1 and the Natives Tongues MCs. MSI Asylum's "Takez Time" album is certainly a fine debut, but what makes them think they can measure up to such luminaries?

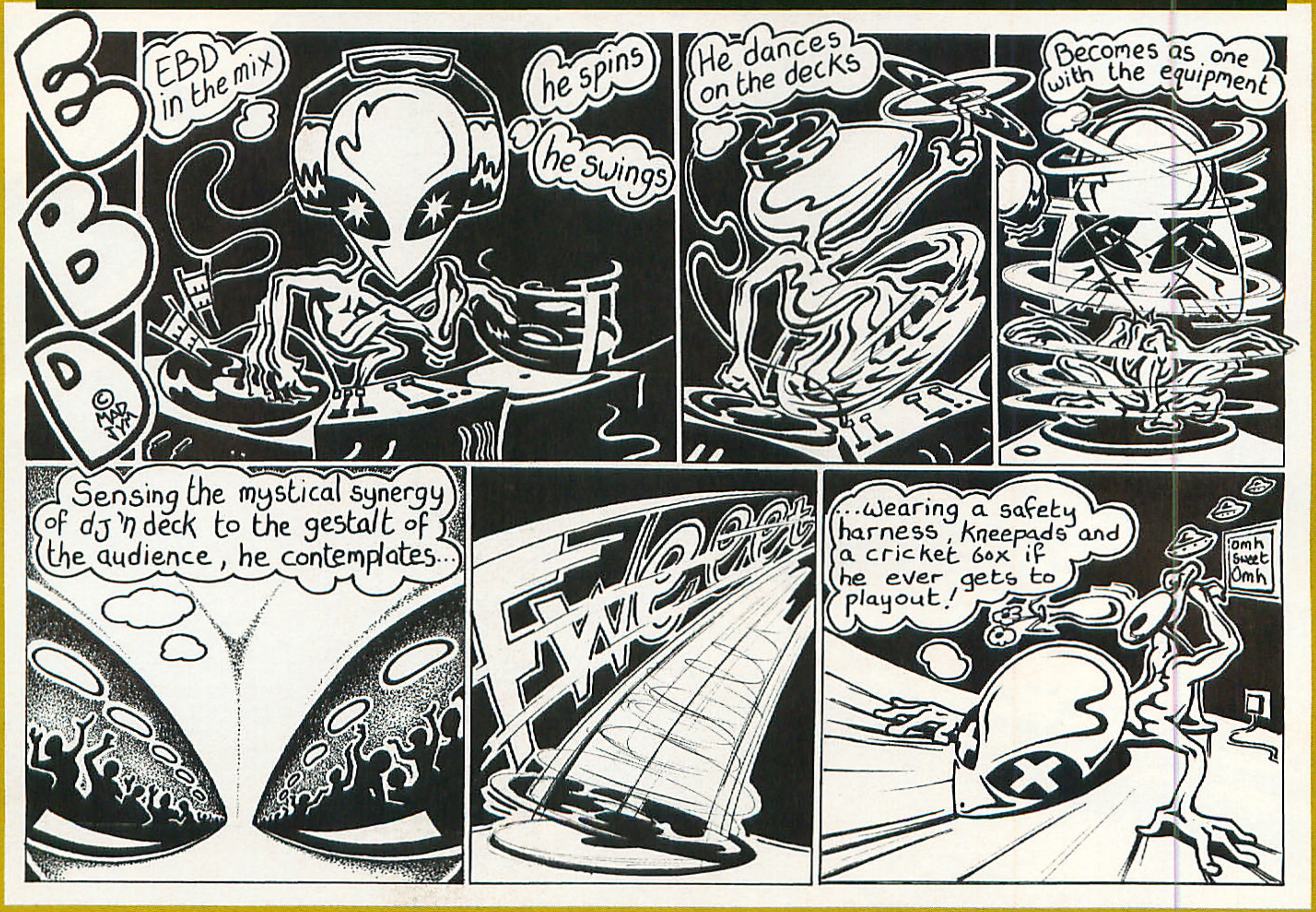
"People say, 'Oh, you had better be as good as you say you are', but it's not just hype," declares Bandit. "We're just telling you what we think."

"If I were to say we're twice as good as American rappers, it'd be because we have to try twice as hard," explains HMD. "I want to be recognised as one of the best MCs of my era. I look at rap as a subject, like doing woodwork or engineering. If you're a mechanic, you strip cars down to the nuts and bolts, then put them back together in order to learn about them. That's what we've done. We've defined our art."

words **Will Ashon**

'Takez Time' is out now on Gran Kru. A single, 'Msylum Thing', is also currently available

EBD. . . In The Mix by Mad Jym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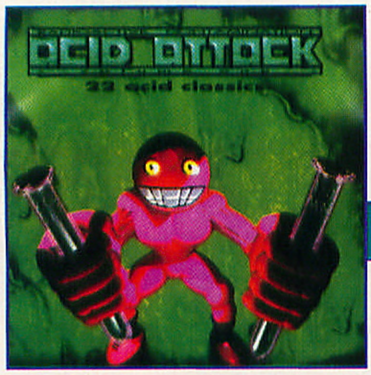

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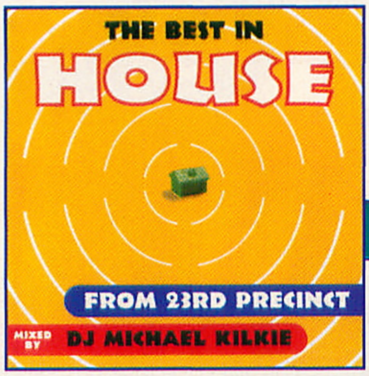

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1. Commander Tom - Round my Brain (Debut) 2. Troop - Homecoming (Origina
3. Nexus 6 - Ab-Chic (Commander Club Dub) 4. Cores - Matabu 5. Jim Clarke -
Smokin' Drums 6. Commander Tom feat. Cores - Energy (Remix) 7. Mandala -
Acidney (Brainstorm Raymix) 8. Nuclear Hyde - Euxinus 9. Nexus 6 - Très Chi
(AWeX Remix) 10. Commander Tom - Are am Eye? (Commander Club Dub)

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FRIDAY 31st MAY 1996, 9pm – 6.00am.
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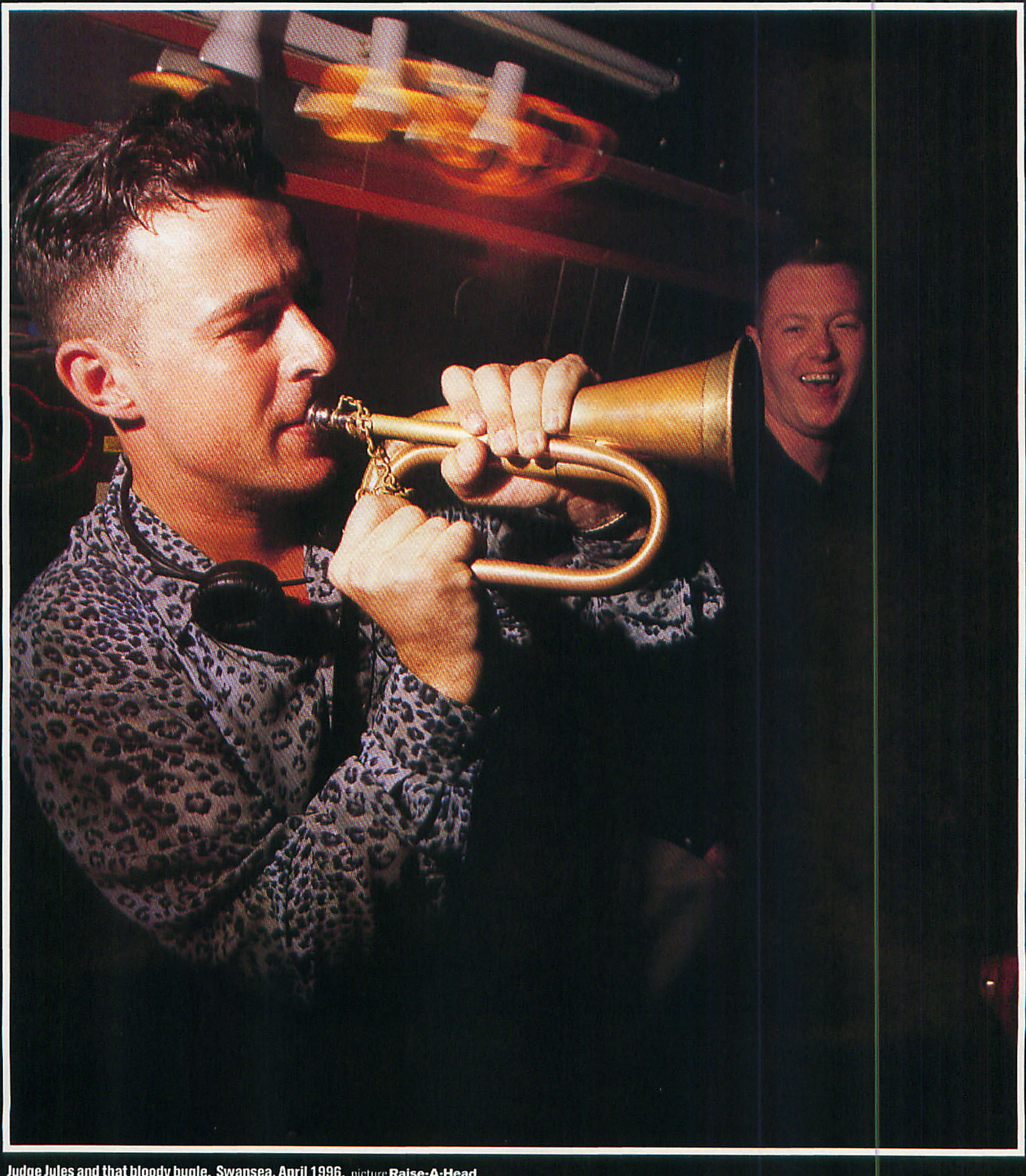
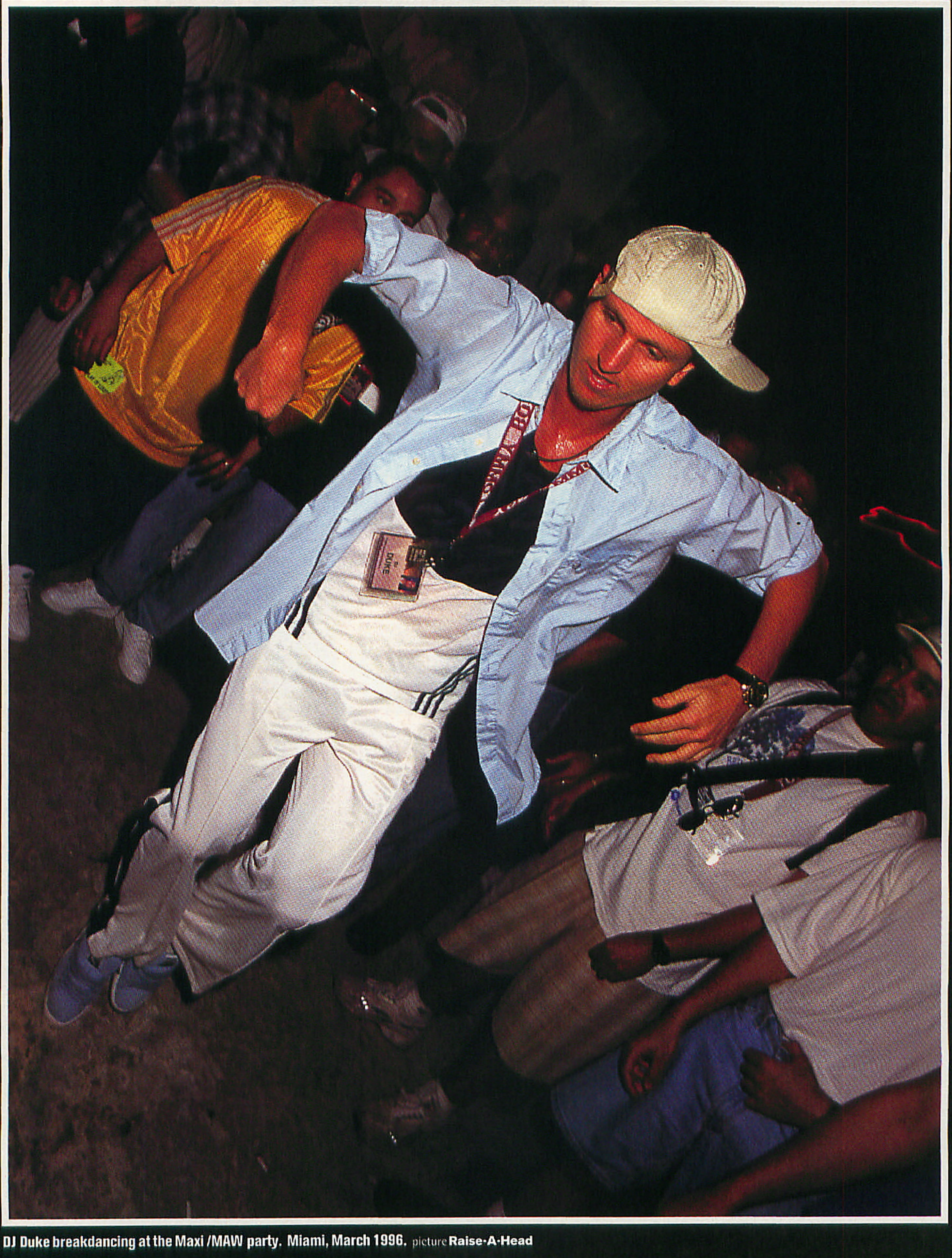
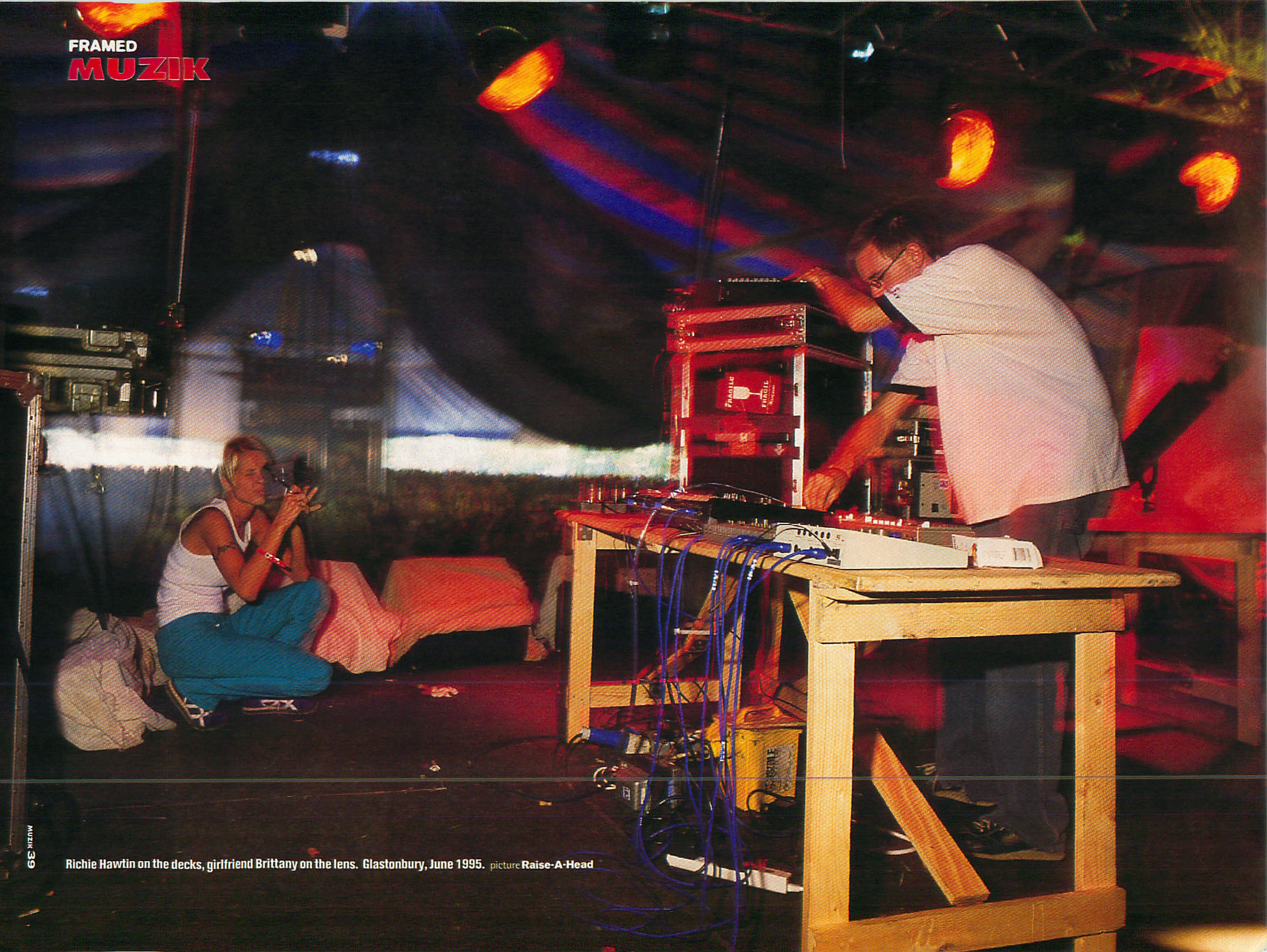


Judge Jules and that bloody bugle. Swansea, April 1996. picture **Raise-A-Head**



DJ Duke breakdancing at the Maxi /MAW party. Miami, March 1996. picture **Raise-A-Head**



Richie Hawtin on the decks, girlfriend Brittany on the lens. Glastonbury, June 1995. picture **Raise-A-Head**

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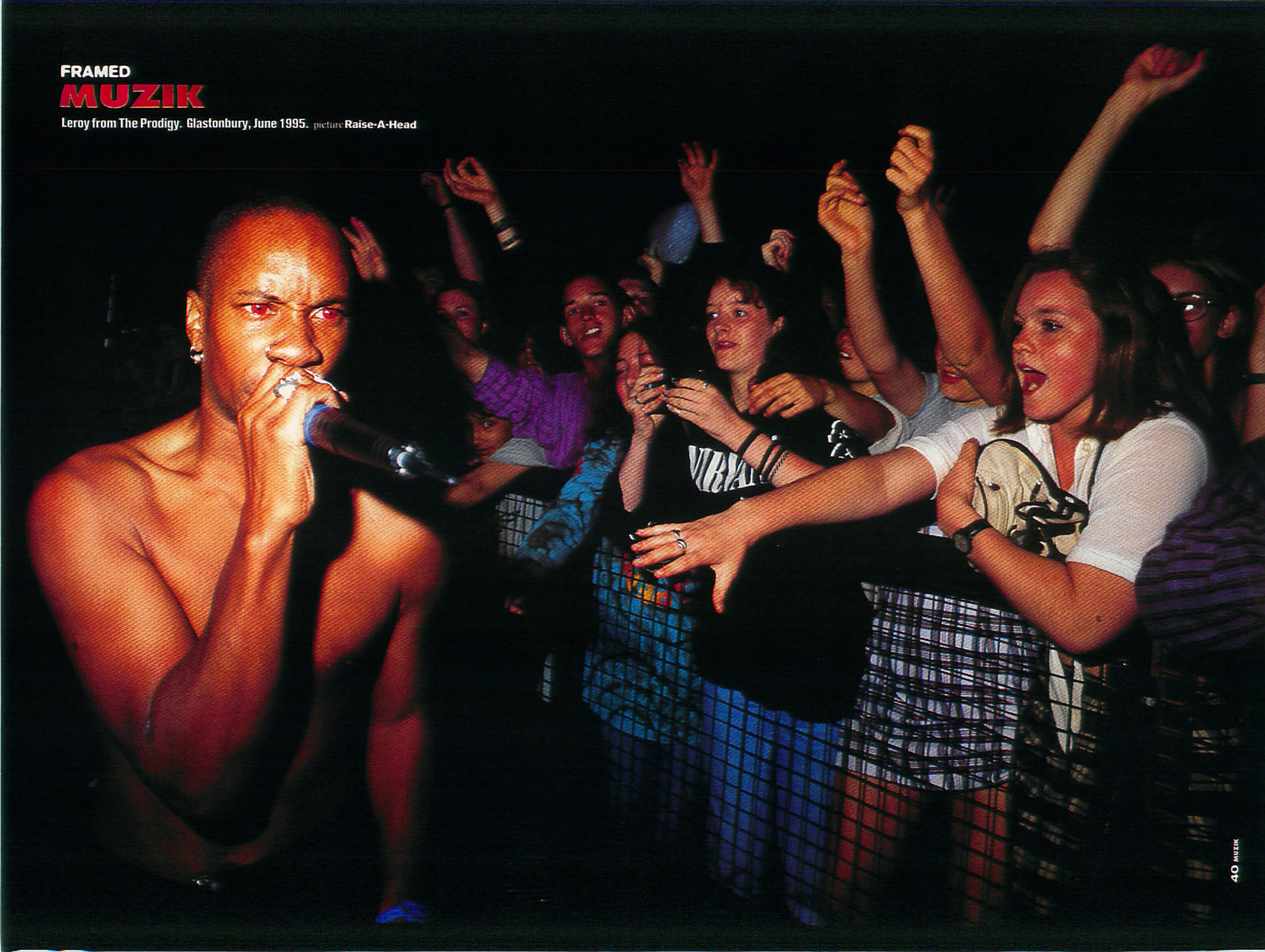
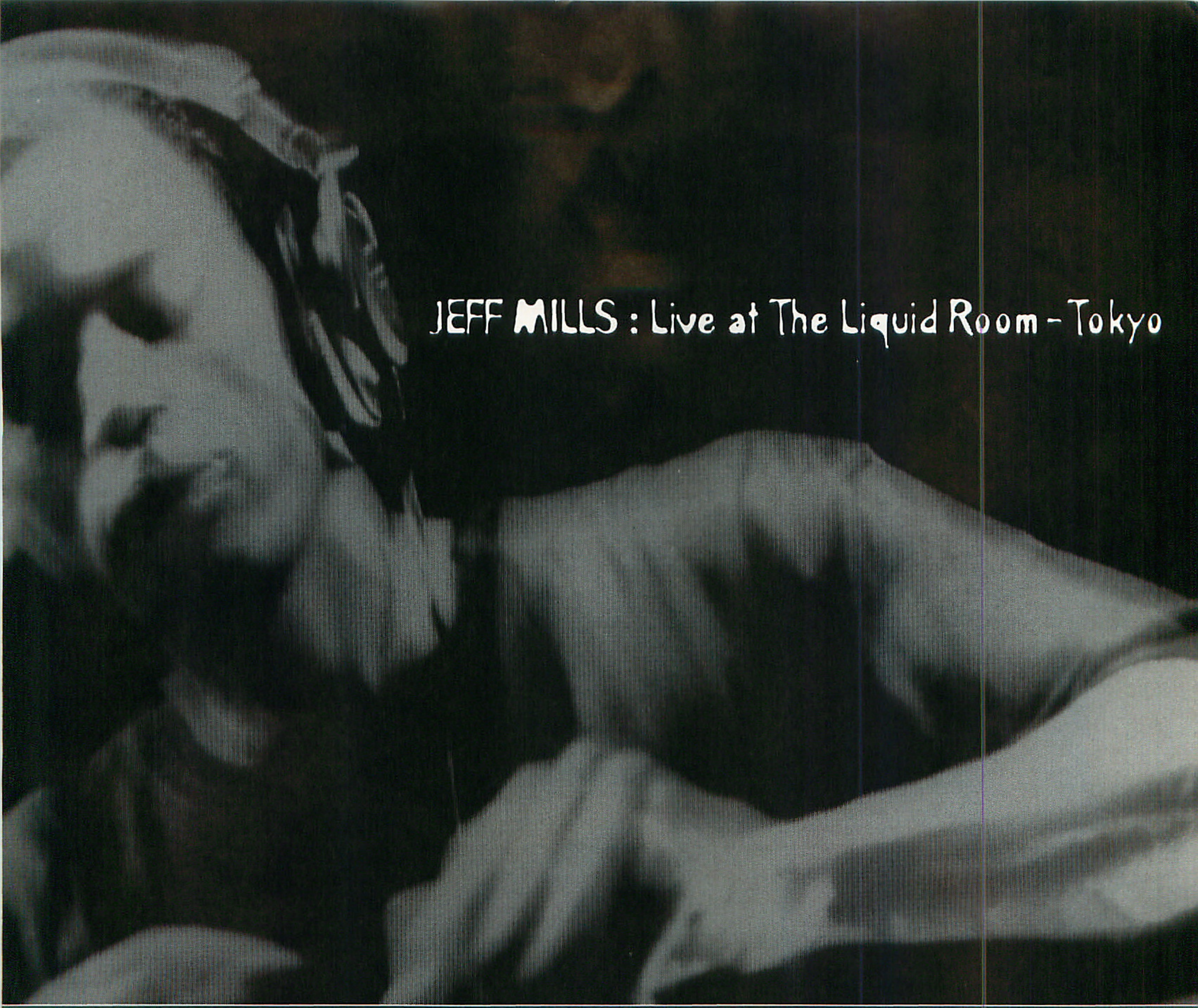


Leroy from The Prodigy. Glastonbury, June 1995. picture Raise-A-Head



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DETACHED / JEFF MILLS. NOCTURNAL / CLAUDE YOUNG. BAD BOY / ADVENT. THE 187 SKILLZ / DJ SKULL. STRINGS OF LIFE / RHYTHIM IS RHYTHIM. LOOP 3 / JEFF MILLS. UNTITLED B / JEFF MILLS
EXTRA (LUKE SLATER MIX) / KEN ISHII. AVION / DAMON WILD. INTRO (X-102) / X-102. GROWTH / JEFF MILLS. SUSPENSE / H&M. THE OTHER SIDE / THE SHADOW. FLOWERCHILD / DAN MORGAN
BAZETOYA / HELL & JONZON . CASA / JEFF MILLS. LIFE CYCLE / JEFF MILLS. STEP TO ENCHANTMENT (STRINGENT) / MILLSART

JEFF MILLS TOUR: FRI 24.05.96: BUGGED OUT - SANKEYS SOAP - **MANCHESTER** / SAT 25.05.96: ORBIT - THE AFTER DARK - **MORLEY** / SUN 26.05.96: STRUTT - VICTORIAN GUILD HALL - **LONDON**
WED 29.05.96: BLOATED - THE RIVERSIDE - **NEWCASTLE** / THUR 30.05.96: ESCAPE CLUB - **BRIGHTON** / FRI 31.05.96: PELICAN CLUB - **ABERDEEN** / SAT 01.06.96: THE ARENA - **GLASGOW**
SUN 02.06.96: SIR HENRY'S - **CORK** / WED 05.06.96: THE THEKLA - **BRISTOL** / THUR 06.06.96: MARS NEEDS WOMEN - **DUBLIN** / FRI 07.06.96: PURE - THE VENUE - **EDINBURGH**
SAT 08.06.96: VOODOO - EDEN - **LIVERPOOL** / SUN 09.06.96: FULL CIRCLE - **CHERTSEY** / FRI 21.06.96: VOYAGER - THE COMPLEX - **LONDON** / SAT 29.06.96: LOST - **LONDON**

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**halesowen** magpie. **hanley** mike lloyd music. **harrogate** mix music. **harrow** naked records. **haverfordwest** swales music. **hemel hempstead** pump. **hertford** parliament. **hertford** tracks. **horley** pulse. **horsham** heartbeat. **huddersfield** badlands. **huddersfield** fourth wave. **hull** offbeat. **hull** sydney scarborough. **hyde** hyde music centre. **ipswich** compact music. **kidderminster** magpie. **kingston** beggars banquet. **kingston** the record shop. **kircaldy** sleeves. **lancaster** ear ere. **leamington** music junction. **leeds** crash. **leeds** eastern bloc. **leeds** jumbo. **leeds** way ahead. **leicester** ainley's. **leicester** b.p.m. **leicester** m.g. discs. **leicester** rock-a-boom. **leicester** st martins. **letchworth** david's music. **lincoln** radio city. **liverpool** 3 beat records. **liverpool** probe. **liverpool** unity. **llandudno** kavern records & video. **london *n3*** f.a.b. music 2. **london *n3*** f.a.b. records. **london *n4*** music power. **london *nw1*** rhythm records. **london *camden*** zoom. **london *covent garden*** rough trade. **london *holborn*** city sounds. **london *islington*** time is right. **london *soho*** trax. **london *soho*** unity. **london *soho*** selectadisc. **london *soho*** sister ray. **london *w1*** vinyl experience. **london *talbot road*** rough trade. **london *n19*** pure groove records. **loughborough** left legged pineapple. **luton** soul sense. **maidstone** plastic surgery 2. **maidstone** richards. **malvern** i.m.e. counterpoint. **manchester** eastern bloc. **manchester** piccadilly. **manchester** powercuts. **middlesborough** austins. **middlesborough** fearnleys. **middlesborough** playback. **newcastle** hitsville usa. **newcastle** trax. **newcastle** volume. **newcastle** rpm. **newport** diverse. **northampton** spinadisc. **northwich** omega music. **norwich** lizard. **norwich** soundclash. **nottingham** arcade records. **nottingham** selectadisc. **oban** frank walton. **oxford** green river. **oxford** massive. **paisley** stereo one. **perth** concorde. **plymouth** music box. **plymouth** rival records. **portsmouth** domino. **preston** action. **putney** beggars banquet. **reading** green river. **sheffield** hillsborough records. **sheffield** record collector. **sheffield** warp. **shoreham** atomic sounds. **skegnes** errick watson ltd. **slough** record centre. **st albans** woodstock. **st austell** saffron. **st helier** seedee jons. **stirling** fopp. **stockport** double four. **stockton-on-tees** off the tracks. **sunderland** volume. **sutton** hot rocks. **swansea** derricks. **swansea** musiquarium. **swindon** rival. **tamworth** music junction. **taunton** sound 'n' vision. **taunton** soundcheck. **torquay** soundz. **truro** opus music ltd. **tunbridge wells** long player. **walsall** bridge records. **walsall** sundown. **waltham cross** trumps. **walthamstow** record village. **warrington** hott waxx. **westcliffe-on-sea** soul man records. **wickford** adrians. **wigan** alan's. **wimborne** square records. **wisbech** record store. **wolverhampton** mike lloyd music. **worcester** magpie records. **worthing** open house. **wycombe** scorpion. **yeovil** acorn. **york** depth charge. **york** track records. and all good record stores.

blaggers plc

This month, Carlos Escobar, our regular Colombian connection, apologised for failing to come up with the usual office sweeties and offered us the following items by way of compensation

FULL CIRCLE CLOTHING

You've heard of Full Circle the club... now get Full Circle clobber! No relation to Phil Perry's marvellous Sunday-nighter, Full Circle gear is still a must-buy for all gotta-haves. Whatever next, though? Kingsize socks and Up Yer Ronson undies? Call 0181-993-0822 for your local stockist.

full circle

LOUIS VUITTON RECORD BOX

For the jock who has everything, this Louis Vuitton record box has to be the ultimate in DJ excess. Created by fashion designer Helmut Lang and here modelled by Grandmaster Flash, it's a snip at just £3,300. Rumours that C&A are launching a line of mixers have yet to be confirmed.

GUMS 'N' ROSES
CHEWIN' ON HEAVENS DOOR
MUSIC GUM
NET 40g e
IN PSYCHEDELIC COLOURS!

EAT TO THE BEAT

Get yer gums round this, darlin'. The bubblegum CD is the latest in state-of-the-art sweeties. "Chewin' On Heavens Door" by Gums 'N' Roses will provide you with hours of jaw action and loads of gurning opportunities. Available from French corner shops for £1 in frog dosh. Tasty.

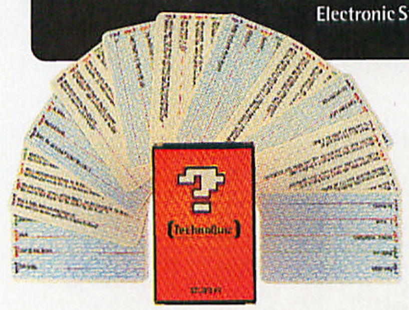
INSTANT GUITAR HEROICS

Now Underworld have proved that techno and screeching guitars can go hand in hand, we've found the perfect gift for would-be axe maniacs. Just press the strings and anything from a Bo Diddley rhythm to a wailing Hendrix solo to a Megadeth-style heavy metal barrage will come howling forth. Then simply strike the appropriate pose.

Available from most major toy stores for a mere £4.99. Next stop Donnington.

TECHNO TRIVIAL PURSUIT

Following on from their successful "Techno Playing Cards", those German X-Mix people have come up with another winning game to go with their excellent "X-Mix 6" album. So while you're listening to Mr C cutting it up in the mix, you can maintain your position at the head of the Trainspotters Premier League. Each card has five questions at varying levels of difficulty across the house and techno spectrum. Available with "X-Mix 6 – The Electronic Storm" on Studio K7 Records.

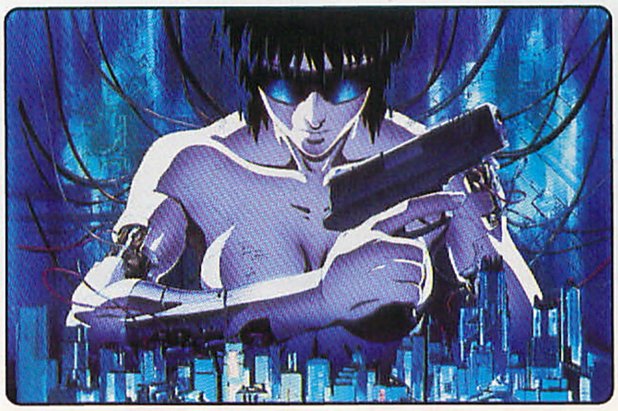


nervous
slammin suntan lotion
SPF
street pure funk

NERVOUS SUNTAN LOTION

The month's hottest (literally!) promo item has to be this sachet of Nervous suntan lotion given away free at this year's Miami Music Conference. Pity they didn't get it to the unidentified music biz bod who fell asleep in a shameful state by the pool in the hot midday sun... and awoke three hours later with sunburn so severe she had to be taken to hospital. Ouch!

MANGA VIDEO GIVEAWAY



Already acclaimed as one of the most significant films in the history of Japanese Animé, "Ghost In The Shell" looks every bit as visually awesome as the seminal "Akira" and boasts a plot as white-knuckle thrilling.

And to mark its UK release on video, we have a great offer for you. TEN winners will each get a copy of the video, with ONE winner also recieving an animation cell from the movie itself. This is an original piece of artwork, never normally available to the public, making it an immense rarity. Have it framed or flog it at Sothebys in 10 years time. The choice is all yours. Just stick your name and address on a postcard and send it to Manga Competition, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive no later than Friday, June 14. The first 10 out of the bag win. The editor's decision is more final than a kamikaze mission.

PUNK GOLF, ANYONE?

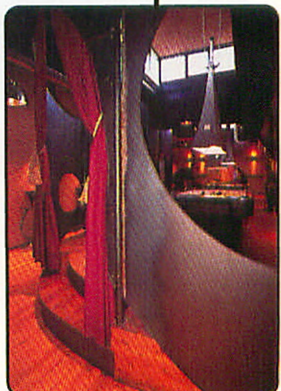
Somehow, mohawks and safety pins never seemed to take off on the fairways and bunkers of this country. But Northwave's new Punk Golf Shoes might change all that. They've got that now ubiquitous Northwave phat sole and are available from Office stores around the country for £69.99. Whether we'll see Greg Norman and Nick Faldo sporting them at those Sex Pistols reunion gigs remains to be seen.

BAR OF THE MONTH

THE ELBOW ROOMS

THE Elbow Rooms is one of those obvious and brilliant ideas which come one day in a blinding flash of clarity. The concept is stylishly simple. An upmarket bar where you can chill out, eat good food, drink quality booze, enjoy top tunes and shoot a game of pool at your leisure.

The brains and financial muscle behind the bar is a team of owner/managers, including the designer of The Elbow Rooms and Dublin's Ri Raw Bar, Paul Daley, and the legendary New York dance music producer, Arthur Baker. Together they have created a haven for all types of punters and an alternative to the sort of seedy pool dens where "Mad" Frankie Fraser-types duck 'n' dive and play havoc with your cue balls.



Stylish without being frighteningly hip, the bar oozes a sleek US machismo worthy of the most graceful and consummate hustler on the block. The generously-sized pool tables cost from £6 an hour depending on the time of day you play (evenings and weekends are a tad more expensive), while the intimate booths have a friendly table service offering food from a wide-ranging (American through to Indonesian) and very reasonably-priced menu. What's more, as you while away the hours you can enjoy a choice selection of laid-back jazzy hip hop and reggae cuts.

Thanks to its understated ambience, The Elbow Rooms attracts a pleasantly mixed crowd, with a regular music biz contingent among the pool-hustling punters. Drawn by the good tunes and the possible chance of catching a quick glimpse of Mr Baker, no doubt.

It's cool, it's sedate and it's perfect for wasting away those Sunday afternoons, squandering good money after bad on pool, food and booze. Chillin' to the chillin' max.

words **Vanessa Wilks** pictures **Raise-A-Head**

The Elbow Rooms can be found at 103 Westbourne Grove, London, W2
Telephone: 0171-221-5211
Opening hours: Midday-11pm, Monday-Sunday

Clark County, Nevada.

IT USED TO BE A GH

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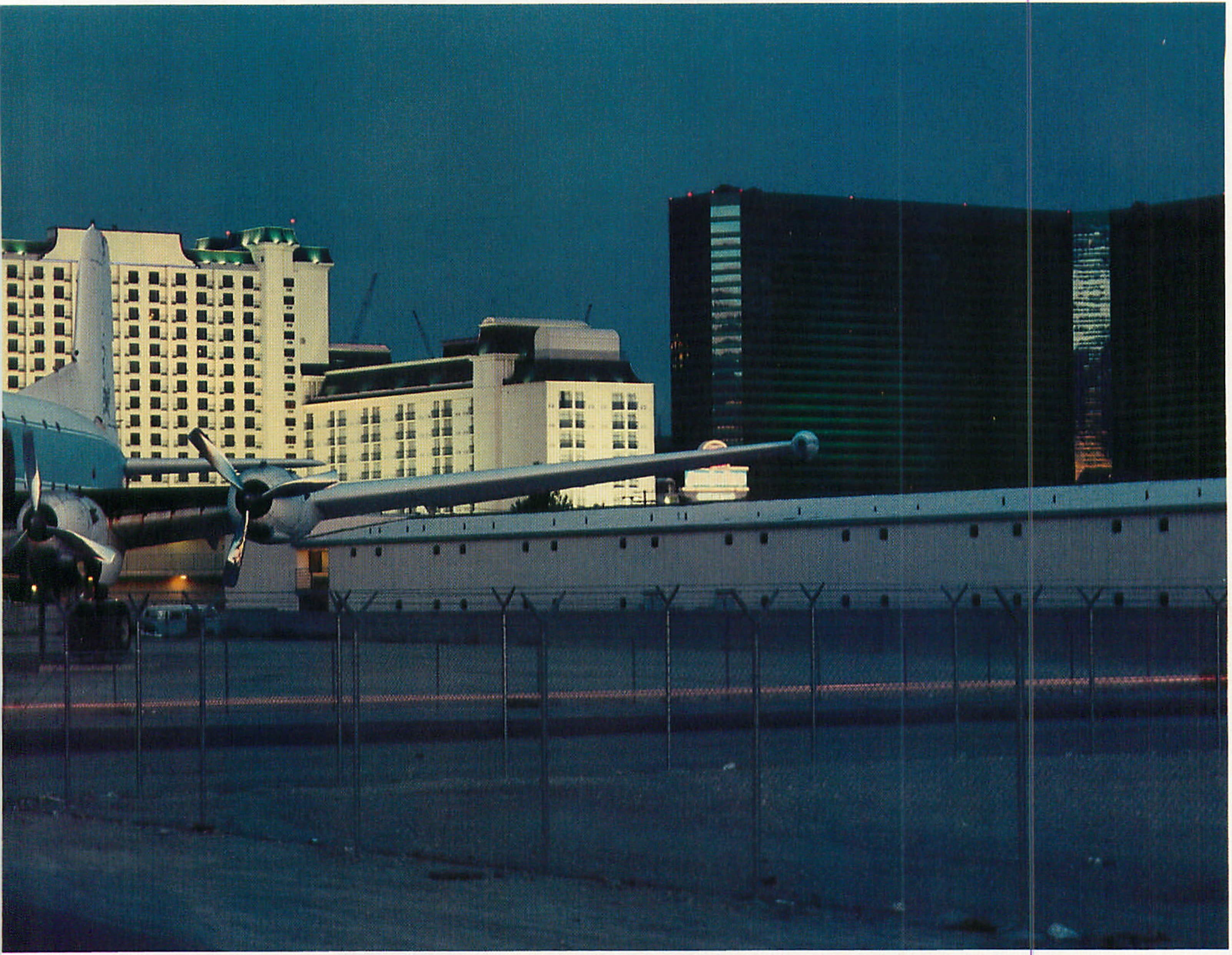

OST TOWN.

Welcome to Marlboro Country.

CAUSES CANCER

Officers' Warning
Marlboro Lights
6mg Tar 0.5mg Nicotine

girlie whir

From listening to their records and sobbing your eyes out in bedsit land to getting down to their grooves in your nearest dance emporium, EVERYTHING BUT THE GIRL have made quite a musical leap

SO HERE THEY SIT. MUSIC'S ANSWER TO ROMEO AND JULIET ARE HUNCHED over a table at a private member's club in Soho. Tracey Thorn views the world through the saddest eyes I've seen, while her partner Ben Watt has a certain impatience about him, as if every moment must have a purpose. They are tiny, minute even. Barely 16 stone of human flesh between them.

Malcolm Mclaren is sitting at the table next to us and the waiter has just collided with the swingdoor after "some stupid idiot" barged through without due concern for the man and his steaming lunches. Gravy and potatoes slide down the door. It would be funny if the two people sat with me weren't quite so sombre. Laughing somehow seems wildly inappropriate. To put it mildly, they're not exactly oozing with life. But as we're about to discover, there's a good reason for that.

WE'RE here to talk about the past, the present and as much of the future as we can see of Everything But The Girl. Two college grads who, over some 15 years, have done more to musically heighten the wants, needs and demands of the heart than just about anybody else in pop music today.

The Muzik interview is neatly slotted in between a writer from "The Big Issue" and the man from "The Times". Which seems strangely symbolic.

Why, then, are we here? We're here because Tracey Thorn and Ben Watt hold the answers to why their latest album, "Walking Wounded", is destined to be one of dance music's top records of 1996 and, more importantly, how it came to be in the first place. Let's face it, having been indie heroes for so long, it was not exactly expected.

Of course, everything happens for a reason. So what's theirs? Let's begin by going back.

Tracey Thorn was born 33 years ago in a small village in Hertfordshire. There was Trace, her mum and dad, a brother and a sister. By her own admission, it was her conventional childhood which enabled her to ➡

ly

Everything But The Girl

words **Sonia Poulton** pictures **Kim Tonelli**

Everything But The Girl

become the rebellious teenager. She picked up the guitar while she was still at school, playing in several bands (most notably The Marine Girls) and cutting three albums prior to forming Everything But The Girl in 1982.

Ben's upbringing couldn't have been more different. He was born two months after Tracey and was raised by his jazz musician father and actress mother in a "bohemian environment" in west London. He went to public school, and his friends' parents were composers and theatre folk.

Tracey and Ben's love of music was their common bond. The pair met on their first day at Hull University. They were both 19. He was there to study drama, she was reading English. Each was aware of the other's existence as recording artists for the same label, Cherry Red, and Ben put out a message over the tannoy in the student bar for Tracey to contact him ("If Tracey from The Marine Girls is in the building, can she come to reception?!"). Two teenage musicians, 300 miles or more from their homes, who didn't know anybody else. They immediately gelled.

"When I first met Tracey, she was totally exotic to me," says Ben. "I'd never grown up around girls like her and she'd never met a posh boy!"

It was the beginning of a personal and professional partnership which has seen them through 11 albums and years of living together as boyfriend and girlfriend, to say nothing of the kind of traumas the "Eastenders" scriptwriters would kill for. They toured the world, accumulated a die-hard fan base and, more importantly, got the chance to work with the person they loved. To the outside world, the pair seemed to have it all. But with hindsight, it was clear that something was seriously amiss.

DOWN the years, EBTG had become tired and lacklustre. Their output was no longer as vital as when they'd started. A greyness had descended over them and it didn't look like it was going away. It was as though they were just doing what was expected of them. Then they got a wake-up call.

In 1992, Ben was admitted to hospital and diagnosed as having a wasting disease which was attacking his immune system. He spent three weeks in intensive care, underwent five life-saving operations and was given a 20 per cent chance of surviving. Against the odds, he did. But he wasn't the same person who had entered hospital.

"It was like a gauze was peeled away from my eyes and I hadn't really seen life in such a raw way before," he says. "In the years running up to the illness, I felt I was leading a successful life. I was in a successful band, I had a house, I had money, I was travelling the world, I was working with my girlfriend. Then I was suddenly presented with the realisation that this wasn't necessarily true. Life was much more unstable than I had thought it was. It could all just be blown away."

"Maybe learning that lesson in such a severe way is good," chips in Tracey. "From then on, you'll carry it around with you. It changes your perspective because you can never get complacent again. You just don't have the foundation to be like that."

In essence, Tracey and Ben received a mammoth kick up the jacksy. The repercussions touched every area of their lives, none more so than their music. It showed them that their stale and tired records were simply a reflection of what was happening in their wider world.

Unable to discuss the fullness of what he was feeling, Ben concentrated his efforts on writing them down. "Patient", his book about the experience, will be published in the autumn. It goes from January 1992 to September 1994, the six months running up to his diagnosis, the period spent in hospital and the year convalescing afterwards.

Ben's book was not originally intended for publication. It was a therapy, a release for his pent-up feelings. In some ways, it opened up the recording of "Amplified Heart", EBTG's last studio album for Warner Brothers. When the record promotion and touring was over, Ben returned to writing with the intention of doing more with it.

These days, Ben is recovered. Broadly speaking, that is. The disease itself is contained, kept at bay with a daily dose of medication. His doctors are hopeful that it is under control and is not going to flare up again, but his life has changed forever. The disease rendered most of his intestine void and much of it was removed. His day-to-day diet has consequently been drastically altered.

"I will be nine stone and I will eat rice, fish and chicken rather than bread, chocolate and McDonalds for the rest of my life. Every day I wake up, I'm reminded of what has happened. Whether that's because of my slim frame, the drugs I have to take, or the diet I am allowed, they're all reminders. I'm not complaining, though. In many ways, it keeps me focussed and driven, it's made my work very intense."

Ben's illness also took its toll on Tracey. Unable to help him, she was also clearly aware of their fading relationship with Warners.

And then they got a phone call from Massive Attack.

LONG-TIME admirers of EBTG, Massive Attack were keen for Tracey to contribute vocals to their second album. Even though, to the naked ear, she was not the most obvious choice to follow Shara Nelson's penetrative wails on "Blue Lines".

"It was very brave of them, it could have easily backfired," says Tracey. "A lot of credit is due to them for being so imaginative, for seeing this would be an interesting blend."

The original idea was for Tracey to appear on one of the album tracks. Massive sent them a tape and Ben demoed Tracey singing "Protection" in their home studio. They returned the rough demo, hisses, buzzes and all, and Massive promptly freaked at the result and asked for another track. This time, Ben got more involved. He wrote the melody for "Better Things" and Tracey recorded her vocal over it.

The response to the album, not to mention Massive's original faith in her, helped to boost Tracey's dwindling confidence. Her ears were suddenly opened to the possibility of her voice working over different backdrops.

"Just being asked to do it made me feel like a new person," she says. "And when people actually liked it, I felt that it was the start of them remembering they liked my voice. I thought, 'If they really do like my voice, if it sounds right to them, people will be able to get into our records, too'. It was a brilliant step forward."

Enter Todd Terry, who was so impressed with Tracey's contribution to Massive's album that he asked to remix "Missing", an EBTG track which had died a death when it was initially released a year earlier. The track was subsequently reissued towards the end of 1995 and spent three months in the UK Top 40, out-selling every other single released by the pair (22 in total) during their 15-year career. Put together. But just as Warners looked as if they were finally about to reap some benefits for their support, EBTG were dropped, only to be snapped up by Virgin. The "Walking Wounded" album is the first fruit of this union.

Tracey and Ben are quick to dismiss the suggestion that the depths of the sentiments on the new album are autobiographical, revolving around the wanting, having and losing of relationships. But the potency of "Walking Wounded" speaks volumes about the inter-dependency of the duo.

So does their body language. As we talk, they sit on opposite sides of the table, with their chairs facing each other. It's like if one falls, the other will be there to catch them.

DESPITE their indie status, EBTG's new musical direction isn't entirely alien to them. For a start, Ben has a history of black music to draw on. As a child, his home was filled with his dad playing be-bop and big band tunes. By the time he was creating his own music, reggae and African influences had found their space in pop music with groups like The Specials and The Beat.

"People think a band's music is the sum total of what they listen to, but that often isn't the case," he says. "Charlie Parker, for instance, really loved Stravinsky and Schubert. In a similar way, I followed all the jumps dance music made throughout the Eighties. The first house boom, Chicago, the move to New York, the garage sound, all that stuff really interested me. The only things I've never really liked are rock opera and heavy metal."

While most of "Walking Wounded" remains firmly in the hands of the pair, they have also drawn in contributions from Springheel Jack, of whom Ben is a long-time admirer, as well as bringing in the talents of Howie B for one of the cuts. Ben recalls a conversation he had with Howie just after playing his first club set in New York with the man.

"He was saying how strong the vibe about us is in London at the moment. And I said, 'Why are we getting away with it?' He thought it was because we have come at it from a roots level, a real love of the music. He talked about the way we'd really got into drum 'n' bass and said we'd made part of that sound our own. He said it was obvious that we really loved the music, we hadn't just papered over the cracks. I guess if that's what comes through to people, they'll let us get away with it."

And we apparently have. "Walking Wounded" finds EBTG arriving at the essence of a British sound representing integrated society, as well as our pop history. Ben likes this suggestion, adding some thoughts of his own.

"I always thought Dusty Springfield was like Aretha Franklin viewed through the eyes of suburban England and, in the same way, I see drum 'n' bass as Detroit techno meets Jamaica via Wolverhampton."

Ben follows this remark with a wry smile. He has a sense of human as dry as chapped lips and it's difficult to know whether to laugh or cry at his deadpan delivery. No wonder he and Tracey have remained together for so long.

TIME for lunch. Tracey pours over the menu, searching out suitable foods for her partner. Ben muses for a while, considering where they have come from and where they're going. He sighs, then speaks.

"I was touched by what Dennis Potter said just before he died, about how everything seemed super-real to him. He did an interview with Melvyn Bragg in which he talked about the pen he was writing with and referred to *'the very pen-ness of the pen'*. That's kind of what life seems like to me now, too. It's much crisper and in focus. It's as if the past had been fuzzy and less well-formed."

Everything But The Girl's future, on the other hand, is bright enough to wear shades.

'Walking Wounded' is out now on Virgin

The Second Coming

Todd Terry

Todd Terry

"I have always thought that Everything But The Girl were great lyricists, but they never seemed to be able to get the sort of strong production vibe they needed. You could hear that, with the right beat, they could get where they are now. All they had to do was open their minds to different ideas, different perspectives.

"What did I give them? Just that."

3-D of Massive Attack

"It was when I was on holiday with Nellee Hooper that somebody suggested we get Tracey to sing on 'Protection'. We liked the idea immediately. We didn't want anybody obvious to follow Shara and Tracey certainly wasn't obvious!

"The thing with Tracey is she's got such a brilliant voice and the way she writes is just so personal. That really appealed to us as lads, because she was saying a lot of things we could relate to but hadn't worked out a way to say.

Howie B

"I had a keen interest in bird life, which I knew both Tracy and Ben also held... And we flew away together!"

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Mark Moore

words **Dave Fowler** pictures **Kim Tonelli**

dish jockey

Pop star, DJ, pop star DJ or just plain star? We spend a lazy Saturday afternoon with **MARK MOORE** to learn how he booked an S-Express ride to the glittering heights

IT'S ONE OF THOSE APRIL SATURDAYS WHEN LONDON'S GREY STREETS are seamlessly fused into clouds of pollution and a leaden sky. The entire tube network has just collapsed due to a power failure and thousands are stranded underground for hours. Oxford Street shoppers are overflowing into the road, buses are non-stopping and there isn't a taxi anywhere to be had for love nor money. Beggars shout from urine-soaked doorways, as a traveller with matted dreadlocks blows into a didgeridoo before swigging from a can of Tennants and sucking desperately on a roll-up.

Nobody speaks English. Nobody looks English. Everything is as shoddy and as vile as the stalls selling plastic policemen's hats, sickly candyfloss and imititation perfume. London, it seems, is choking on its own vomit.

JUST three miles to the west, Mark Moore has got up at noon to shave and take coffee in his elegant Maida Vale flat. It's set in an immaculate Victorian terrace on a wide, tree-lined, almost Parisian-looking boulevard. It's as far from any ignoble city centre strife as you could possibly get within an hour or so. There's an all-pervading sense of cleanliness, order and stability here.

Even the weather is different. The sunlight filters through layered cumuli and lazily bounces off the windscreens of the Mercedes out on the street. This is the sanctuary and the peace of mind which the 1988 Number One single, "Theme From S-Express", bought. A solitary hit which propelled Mark Moore from clubland celebrity to pop star DJ.

> "I've been told that I have five different personalities. The English gent, the ragga, the 10-year-old, the pop star and the weirdo"

We ring the bell, wipe our feet and take the private lift to the third floor. "Come in and take your shoes off," a house-proud Mark gingerly nags from the kitchen. "I'm just putting the kettle on."

Five minutes later, Mark emerges with a tray of cups, biscuits and, running around his legs like the Andrex puppy, Adamski's daughter, Bluebell. He waves us into the lounge, where Adamski himself is flopped out on the sofa in front of a muted MTV.

The room's windows, bordered by long, red drapes and gilt-edged mirrors, stretch from floor to ceiling. A chandelier hangs in quiet opposition to the array of kitsch plastic toys, the racks of records, the stucco Buddhas, the Sony Playstation and the books which line all corners of the room. William Burroughs sits next to Doris Lessing and Iain Banks. "Reefer Madness And Cocaine Fiends" lies open on a coffee table alongside figurines of The Fantastic Four and The X-Men. It's all very homely, if a little strange at first glance.

"I'm really at peace here," intones Mark, perhaps momentarily confusing us with "Hello" magazine. "This is my private bubble... As I get older, I'm getting more and more like that other famous recluse, Howard Hughes! Well, not quite, but it was a real relief to move here. My last flat was so small I had to put all my records in rows across the floor with walkways in between. It got totally silly. If there were more than two people in the flat, one had to sit in the kitchen while the other stood among the records in the lounge.

"I bought this flat after my Number One, but I was so busy doing TV and interviews that I didn't have time to move in. People would come over to my old council place and say, 'For God's sake, you're Number One across the world, why don't you just move somewhere bigger?'. So one day, I got an armful of clothes and a toothbrush, and moved out. I gradually moved the rest of my stuff from the old place over here in plastic bags. It took forever, but it was worth it."

THE phone rings. It's Lady Miss Kier from Deee-lite. She's in London and was hoping to pop over for a chat and and a cup of tea, but she's been caught up in the general chaos caused by the tube failure and won't be able to make it.

Mark has known Kier for years. He was a regular on the New York club scene where they originally met and they still often get together to watch B-movie horror flicks on video. Derrick May and Carl Craig are also frequent visitors here.

Mark is disappointed Kier can't make it, but he remains relaxed about it. In fact, as the afternoon rolls on, he becomes increasingly at ease. But is he always like this? Aren't pop star DJs supposed to be just a little bit irritable, temperamental and, well, difficult at times?

"I'm the most unrelaxed person in the world," claims Mark as he switches on the lounge ioniser with a flick of one of his long fingernails. "You're just lucky you've got me in a good mood! Actually, I've been told that I have five different personalities. The English gent, the ragga, the 10-year-old, the pop star and the weirdo. I suppose there's the off-my-face mode as well, which is how clubbers generally see me! But seriously, my multiple personality explains why even people who have known me for years can have completely opposing views on what I'm like.

"The gent, for instance, comes out when I'm abroad, particularly at the Westwood shows during Paris Fashion Week. My voice even changes from its original cockney to a bit stiff upper-lip. Don't ask me why... The ragga is a personality I can slip into easily because I was brought up close to the Mozart Estate in west London, which is basically now full of crack dens. The pop star speaks for itself. The 10-year-old is my stressed-out mode, or when I'm in love, which is highly annoying because any of the other personalities would be better at a time like that. And the weirdo mode is how I behaved for most of my teenage years."

Weirdo teenage years which were spent hanging around at Vivienne Westwood's iconoclastic Seditionaries boutique and mingling with the Eighties in-crowd at legendary venues like Phillip Salon's Mud Club and The Pyramid at Heaven. At the same time, playing a selection of early house in an age of funk, rare groove and hip hop, Mark gradually honed his turntable skills to join Colin Dale, Kid B and Tosh at the forefront of the nascent warehouse scene.

He subsequently made his first record in collaboration with the aforementioned break-in-and-party cohorts under the fitting name of The Bash Street Kids. These were experimental times, an age when goths, punks, soul boys and queens went to the same clubs and listened to mix-it-up music policies.

Ah, formative years.

"Yeah," sighs Mark nostalgically, his hands deep in the washing-up bowl. ➡

"I've balanced these candles on my head for some time now"

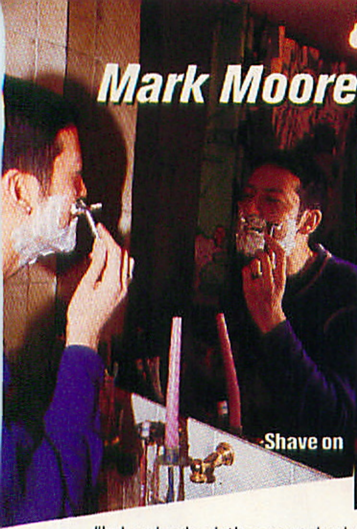
Book 'em!

Every home needs one

Mark's handiwork

A man called Adamski

Mark Moore



Shave on

"Ssssh! It's 'Rug Rats'"

"Look, I know where everything is, okay"

"In London back then, everybody came together to party and listened to a mish-mash of music without complaining. You need variety, and a touch of insanity, to make a party work. These days, you can't really mix your set up musically. It pisses me off no end. That and the ridiculous dress codes you get at clubs nowadays.

"Everyone thinks I'm a real fashion bod, but it ain't so. I am into fashion, but then I'm not. Not really. It's a contradiction. I love people who dress up and wear make-up, but at the same time I love people who are natural and just don't give a shit. At the end of the day, unlike most clubs, I don't judge people on their clothes. Strict door policies miss the point completely, they just let anybody with shiny clothes and designer labels in. But anybody with money can dress like that. There's just no artistry there, no style. I prefer people to have a bit of originality, like my friend Louise, one of Adamski's partners in Ping Pong. She looks great with a tartan dog coat on her head, with the straps across her shoulders. People who can wear junk and look amazing, now that's real style."

Mark Moore's Essential Household Items

A White Telephone

"One of my friends customised it so that I can use it for mixing. It's much better than headphones because it doesn't mess your hair up. I used to have a nice red one, which was my favourite, but it got pinched at a Chuff-Chuff party."

A Sega Game Cartridge Box

"I always carry my vitamin pills in this little box. I know it looks a bit dodgy, but these are all legit. I've got multi-vitamins, cod liver oil tablets and some neo-garlic in here. You can't be too careful with your health."

An Electronic Rubber Hand

"I always get toys as presents when it's my birthday or if my friends go on holiday. This is one of my favourites. It moves when you use the remote control. There's no limit to what you can get up to with this!"

DRYING his hands, Mark talks about the importance of doing the washing-up for yourself. Samurai warriors apparently found the task a soothing Ying to the Yang of battle. Moving out of the kitchen, we pass a signed photo of Quentin Crisp on a wall next to a Malcolm X doll, then enter a spacious recording and mixing room littered with dismantled studio equipment, the ubiquitous records and an array of speakers.

The phone rings again. This time it's Boy George. He's after a white label of Ping Pong's "It's About Rhythm", the debut release on Mark's new Bone imprint. Mark says he's set the label up to put out a selection of tracks "from jungle via punk to collaborations with people like Philip Glass", which would be out of place on his housier Styloficton stamp. More importantly, perhaps, it may mark a return to full-time production after the lengthy lay-off which began just a couple of years after "Theme From S-Express". That track, incidentally, has just been reissued with the subtitle of "The Return Trip" and remixes by Carl Craig, Tony De Vit and Aquarius.

"At the time, being at Number One with 'Theme...' didn't faze me at all," notes Mark. "People said it would soon sink in and I'd change, but it didn't. I was Number One in X amount of countries, but it didn't seem important. I knew I'd be on 'Top Of The Pops' as soon as I started making S-Express records. In a way, it seemed almost a natural progression. In the little world I inhabited, everyone thought that they were stars. We were all waiting for it to happen. Anyway, we were already treated like stars in the clubs and at Camden and Portobello markets. In those days, you were used to being recognised. Even if you weren't really famous, you were used to handling fame.

"It did change my life, though. I suddenly didn't have any time. I led a hedonistic, glamorous, sleazy lifestyle ordered solely by the rigours of three years of itineraries. It was a life full of fake glamour. People would read about you in 'The Sun' or see you on TV and think, 'Wow!'. But in reality, it was very dull. The high points were doing TV shows in Switzerland with Yello and The Fine Young Cannibals. The low points were too numerous to mention.

"The end result was that I took a three-year break. I did a lot of travelling and had a few fucked-up adventures I would rather forget. You know, the usual drug-crazed insanity, ending up in places you'd never normally visit with people you have nothing in common with. Put it this way, when 'Trainspotting' came out, I thought to myself, 'I could have written that!'."

AS we step into a taxi to visit his long-time friend, Gaps, Mark says a little prayer for Mother Earth. He doesn't drive and he dislikes cars, leaving all DJ transport issues to be organised by his driver, who goes by the name of "Your Herbalness".

On arrival, both Gaps and Your Herbalness are chilling in Gaps' lounge. It's a bit of a "Coronation Street"-type set-up. People are constantly coming and going, as two dogs, Pugsy the iguana and Kaa the snake look on in quiet fascination. Mark feeds Pugsy and then reckons he should feed himself. It's time to head to Jimmy Beez' cafe/bistro for breakfast. It's 7.30pm.

"I never get the time to sit down and have breakfast properly," says Mark, as he waves hello to Phil Asher and a passing Tasty Tim in quick succession. "That's why I pop seven or eight pills a day. Vitamin pills, that is! Since last year, when I started DJing every weekend again, especially on the Northern circuit, which I've never really done before, it's got harder and harder to fit everything in... and I only do one gig a night. It's usually only the one because I don't want the set to sound stale.

Mark Moore's All-Time Six Of The Best

THE THREE DEGREES
The Runner
Ariola Records

"Produced by Giorgio Moroder, this song is what handbag should sound like. It builds and builds, then those strings and that *'Oooh, oooh'* Three Degrees sample come in. I still play this a lot and people come up to me thinking it's a new track."

ICP
Brain Equal (Leftfield Remix)
Raiders

"I think this mix is one of the best things Leftfield have ever done. It's tough, yet there's a feeling of lush beauty running over the top as well. It was something which was totally new at the time."

MINISTRY
Primental
Wax Trax

"This is from Ministry's first album, before they became an industrial band. Today, they'd probably completely disown this track, which is a funky workout with a cool synth sound over the top. Terrific."

PETE SHELLEY
Witness The Change
Genetic/Island

"I always used to play this when I opened my set at Shoom. It is a real coming up kind of record from around 1981. The same music appears on Began Cekit's [of Brooklyn '69 fame] album, so I don't know who did the track first."

MARIANNE FAITHFULL
Broken English/Why Did You Do It?
Island

"I often play this one at Chuff-Chuff. It's got her saying, *'Why did you do it? Why did you suck his cock?'* over the music. To me, it's the original bitch track. It's in a kind of rock-reggae style and it came out in about 1980."

THE JACKAL
Underneath The Arches
Criminal Damage

"Carl Bonney from Renegade Soundwave gave this to me. The sleeve artwork is by David Little, who did the Spectrum flyers and loads of album covers. I reckon this track is the godfather of trip hop."

"I'm also very choosy about the venues I play. I want to be excited by DJing, so I only play places I'd want to go myself, like Sign Of The Times or Fruit Machine. Clubs which are mixed, not only sexually, but musically and racially. Years ago, I vowed I'd never play somewhere just for the money.

"Every now and then, though, I'll do a club I'd never visit in a million years, just for the hell of it. Last week, I did 'Avin' It over in Romford. No offence to them, but it ain't exactly me, is it? But the crowd were up for it, even if the security weren't too pleasant. I like a crowd who are 'avin' it. If they don't scream and go mad, if they don't remember that night for the rest of their lives, then I've failed in my job and I'll go home feeling depressed. Just dancing isn't enough. It has to border on insanity to be good."

MARK'S Indonesian grub and accompanying orange juice arrives. Breakfast at last. He fiddles with the rice and vegetables, mentally going through his set-list for the evening.

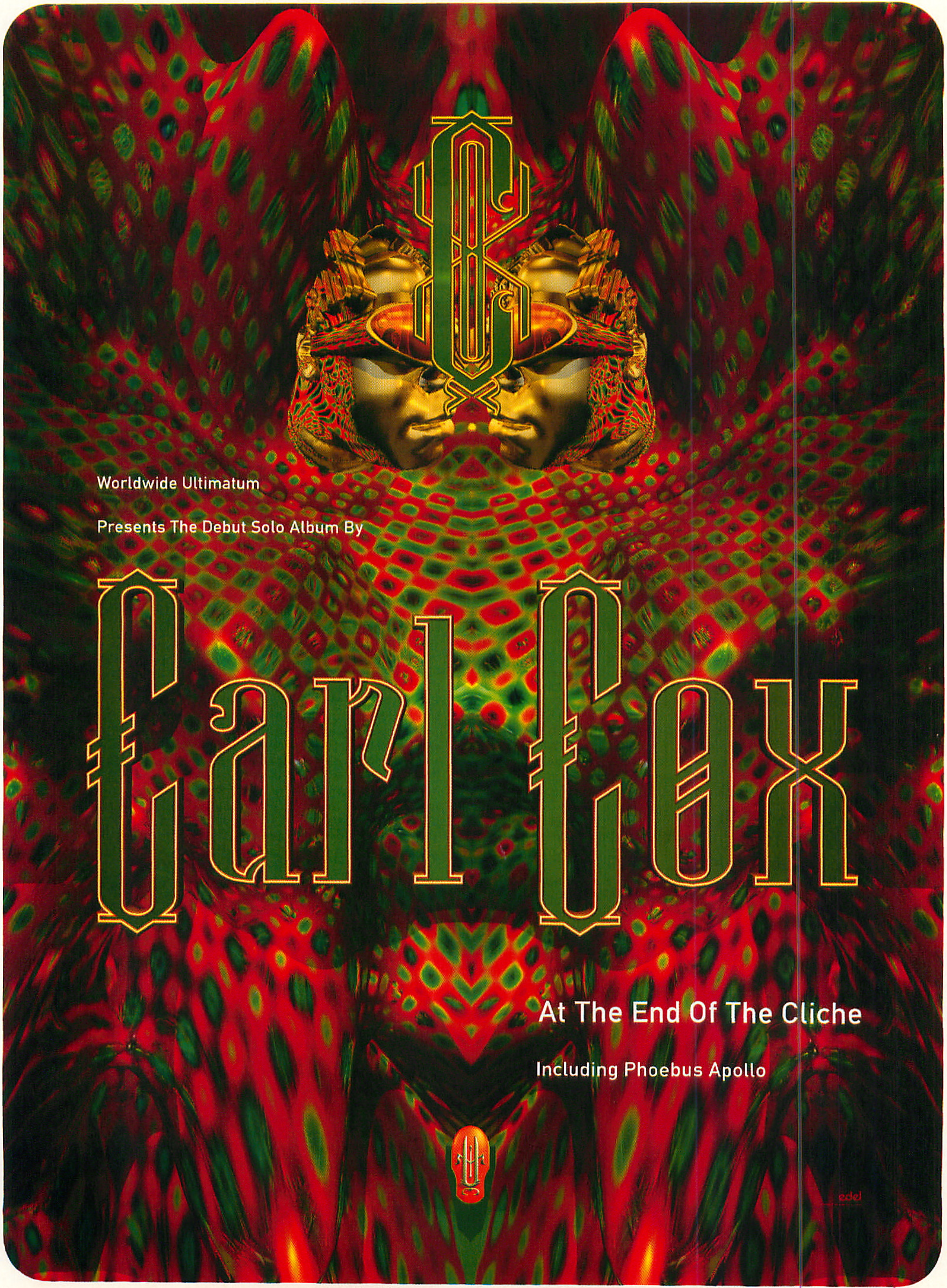
Tonight, he's at Georgy's at the Shepherd's Bush Empire and "Resolute", "Too Good" and The Lisa Marie Experience mix of "Keep On Jumpin'" are set to grace his decks. He keeps checking the time. He still has to go back to the flat and flick through the latest promos to land on his doormat. Then it's a spot of TV, a fag with the homies, and off to the club.

But once he's there, will he a be a DJ, a pop star or a pop star DJ? And which one of his five personalities will be on show?

"I've had a lovely, mellow afternoon," he counters. "So I'll just be Mark Moore the DJ for a while. You know, I always denied I was a DJ when I was a pop star. Now I'm a DJ, I won't admit to being a pop star. And I'm not a pop star DJ, because doing all of those tricks in the box really isn't for me.

"So, yeah, I suppose I'm a DJ these days. At least that's what I always say when a taxi driver asks me. It's far easier that way. Even if it isn't quite the truth..."

S-Express' 'Theme From S-Express – The Return Trip' is out now on Rhythm King. Ping Pong's 'It's About Rhythm' is also out now on Bone



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Photek

words **Rupert Howe** pictures **Colin Hawkins**

camera obscura

A fast car, a fast sound and a career accelerating into the fast lane, PHOTEK's off-the-wall drum 'n' bass has its foot on the gas and a signature on a major label contract

THE PEACE AND QUIET OF MIDDLE ENGLAND ON A CHILLY FRIDAY AFTERNOON. A few people are gathered at Harpenden railway station, a neat little redbrick Victorian halt with gingerbread gables. You half expect a steam train to come puffing down the line, and the station master to appear and blow his whistle. Instead, with a flourish of streamlined modernity, Rupert Parkes pulls up in his Lotus Elan.

THE quiet rural idyll extends to the cosy semi Rupert Parkes has rented nearby. A small patio garden, net curtains, "Camberwick Green" on television. The only clues to his technological trade are the Manga comics on the sofa, a Sega Saturn on the floor and, strewn across the coffee table, faxes of artwork featuring that mysterious double P which forms the Photek logo, a logo which points in one direction. The future.

Upstairs is the studio which, during the last 18 months, has given rise to some of the most startling drum 'n' bass works yet to emerge from the breakbeat hinterland. "The Water Margin" and "UFO" on the Photek label. "Into The 90s" on Metalheadz and "Relics" as Studio Pressure on Certificate 18. On the strength of such releases, Rupert has just signed a deal with Science, the Virgin offshoot, and is about to issue a new Photek EP, entitled "Hidden Camera".

"I'm concerned with beats and textures more than anything. If I had to make a choice, I'd say I'm more interested in beats than I am in melodies"

And as we are all increasingly living under surveillance, this four-track collection perfectly captures the contemporary mood. What would your life look like viewed through the eye of a security camera? On the sleeve of the record is a series of video stills featuring Rupert and fellow breakbeat scientists Source Direct, who live just up the road in St Albans. The scenes themselves are innocent enough (playing cards in Rupert's living room, wandering through a multi-story car park), but viewed through the grainy static of time-coded camcorder footage, the images begin to take on a shadowy, sinister intent. To grasp the real significance, you have to step forward for a closer look. You have to start reading between the lines.

"A lot of the Photek concept comes down to attention to detail," says Rupert, lighting up a cigarette. "Noticing things and being a little bit sharper. Looking at the molecules, picking up on undercurrents. It is the whole street thing as well, it's about being clued-up enough to realise exactly what is occurring, day in, day out. If you just wander around looking up at the sky, you'll probably end up getting mugged or something. It's about having a bit of awareness, a bit of intelligence."

The intelligence to realise that seemingly simple actions can have complex, perhaps even menacing implications?

"It relates to the sounds as well, which aren't sinister in themselves, they simply come out of boxes like this," says Rupert, tapping a blinking panel of lights and buttons in the FX rack beside his chair. "They're not a threat to anybody, they're just chips and processors. But it's the way you hear them, it's the way they relate to each other which creates something. That's the mystery of music, isn't it? It's all vibrations in the air."

The vibrations contained within the "Hidden Camera" EP certainly test the limits of audibility. From the first wave of cold static hiss, you can sense unfamiliar territory. No tearing "Amen Brother" breaks, no rolling basslines. Instead, you get spartan electronic funk made up of spindly drum breaks and stuttering bass pops, and the space between filled up with razor-sharp techno melodies and crackling white noise. Unsurprisingly, it sounds like nothing else around. "Hidden Camera" is Photek musik.

Each track on the EP marks a steady evolution away from the dancefloor. You *could* dance to it, the rhythms are still there, but the atmosphere is dark and introspective, the exact opposite of the euphoric hands-in-the-air rush which stimulates most weekend clubbers. At the same time, though, given the intensity of the breaks and the eerie metallic harmonies, it could hardly be described as domesticated mood music.

"I hate 'nothing' music," spits Rupert. "Music which is experimental just for the sake of it, which doesn't do anything except satisfy the ego of the person who made it. All the stuff on 'Hidden Camera' is the same as I've been doing from day one, only taken to a more extreme level."

Even so, this extreme level is still very much an experimental zone. With a conscious nod of respect to the free-form space jazz fusions of the Seventies, Photek is pushing drum 'n' bass towards a new, radical syncopation where the only logic a track follows is its own internal pulse. A dark-edged vision of breakbeat which treats jazz not as melody, but as rhythm.

"I think dark beats have got more in common with jazz and jazz fusion than all of that smooth music with strings in it," offers Rupert. "To me, the dark style has more jazz in it than drifting strings, it's much more modern sounding."

DARKSIDE dancefloor classics by DJ Trace and Ed Rush have recently tapped into this spooked world of panic and paranoia, taking the bass down to fresh levels of post-dub rumbling. For Photek, however, the drums are the signature. Sometimes harsh and tinny, sometimes low and booming, sometimes mixed to the point of ultrasonic hiss, but always connected in a web of self-replicating patterns. Cut the track at any stage and you can reassemble the whole.

"The drums are most important instrument," he declares. "I'm concerned with beats and textures more than anything. If I had to make a choice, I'd say I'm more interested in beats than I am in melodies. That's where my emphasis is.

"One of the tracks on the new EP, 'KJZ', is made entirely out of jazz drum solos, little point-three-of-a-second samples which have been put together quite rigidly, so that you can hear tiny elements of solos in there all of the time. This carries it a lot more than just the straight line of a loop, where things tend to drift in and out over the top. You're not simply listening to a melody line, you're listening to the movement of the whole track."

It appears that the current Photek mission is to become immersed in the minutiae of bits and bytes, to start assembling music in the way a computer hacker might assemble a binary code, keeping an eye on the steady march of zeros and ones. ➡

"I've been getting a bit ridiculous on that sort of level," he admits. "I did all the drums on 'UFO' myself, for instance. They are not breaks you can find on a record, they are breaks I played myself. My plan is never to use somebody else's drum sounds again.

"I eventually want to be able to play everything, but I still want it to sound the same as when I sample the breaks. The original sound is what it's all about. I don't want to change that but, in the end, it's the satisfaction of knowing it was all me."

On "KJZ", the result is a unique techno-jazz-funk collision with the beats deliberately designed to connect at weird, robotic angles. The effect is similar to hearing a Rhythim Is Rhythim or Model 500 record for the first time. Initially, complete disorientation. Then, the realisation that the bizarre collection of sonic off-cuts rattling in Photek's digital box marks a dramatic new stage in the development of electronic music. For now, a Photek break doesn't sound like anyone else's.

"I used to work in a record shop in Ipswich," he recalls. "One day, this kid came in and stood in the corner of the shop just listening. When everyone else left he came up to me and said, 'I've been listening for half an hour and every tune's got the same drums'. I couldn't really argue with that, it was true!

"Everyone uses the same breaks, because that's the way it's evolved. It's very rare to find a new break which is really worth using. They're drying up. It's like oil, it's not going to go on forever, so you've got to look for alternative sources."

Nevertheless, searching for alternative sources can be an arduous task. All those long nights spent fiddling with the parameters on the sampler, with nothing but caffeine and fags to sustain the mind and body, they must take their toll.

> "I did all the drums on 'UFO' myself. They are not breaks you can find on a record, they are breaks I played myself. My plan is to never use somebody else's drum sounds again"

"I'm all over the place just at the moment," admits Rupert with a weary laugh. "Sometimes I work late into the night, sometimes I start quite early in the day. Right now, I'm working in steps of about three days. I stay up for one and a half days and sleep for one and a half, so every couple of weeks I find myself working at the opposite end of the clock."

Doesn't he find this kind of working practice puts him on a different wavelength to other people?

"I think it's always been a bit like that," he laughs. "You lose contact with the everyday, nine-to-five people. You get an entirely different perspective. It's all good for the music, though, because it's a night genre anyway. During the day, there's so much noise that you switch off to a lot of things, but at night you hear everything. You hear things you wouldn't hear during the day, such as footsteps walking down the road. The night sharpens you up a little, it tends to make you that bit more alert."

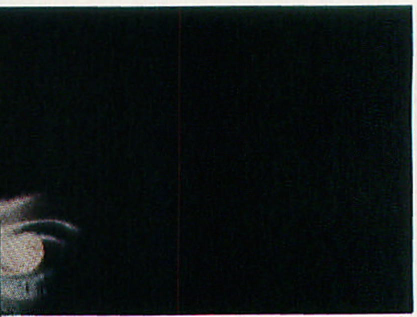
THERE'S clearly a familiar sense of introversion in all this talk of fractional beats and nocturnal sampling. Electronic music has always been centred on the lonely interface between man and machine, it dreams the dreams of those people isolated from the mundane workings of everyday reality. And alongside the street-level associations it derives from hip hop, reggae and jazz, drum 'n' bass has retained that fascination with other worlds, other states of consciousness. Photek's "UFO" and its flip, "Rings Around Saturn", for example, have a distinctly spacey feel.

So what's the fascination with those weird lights in the sky?

"I'm not a UFO fanatic," says Rupert. "But the reason the 'UFO' track came about was because, when I was younger, I used to go on holiday to some place in Suffolk where there are a lot of American Air Force bases. Then I saw this documentary on TV about a UFO sighting by the military in a forest near one of these bases.

"The authorities tried to pass the sighting off as a lighthouse or something, but they still cleared the forest, chopped the whole thing down. I was up there one year and where there had once been a forest there were just stumps, all the wood had been taken away. In the documentary, some quite senior air force representatives admitted there were unexplained goings on and one of the top colonels said that there was an intelligence involved which hadn't originated on Earth."

He may not be a fanatic, but is Rupert a believer? Could there perhaps even be a Planet Photek out there somewhere in the night sky?



"I think it's likely that there is life on other planets," he shrugs. "I'm sure 90 per cent of UFO sightings are people getting over-keen, but it seems logical there are other forms of life. Scientists have discovered gases out there which don't exist within the Earth's atmosphere, and that alone must tell us this place isn't the sum total of everything."

WHAT is for certain is that this is the beginning of a new era for Photek. His previous works were intriguing snapshots of a larger entity. Now he has discovered the time, space and self-assurance to make the connections and piece together the whole picture. But there will still be occasions when he will don other masks, Sentinel or Studio Pressure, perhaps. Plus, his Photek imprint will remain independent and will keep on showcasing releases from friends and fellow travellers such as LTJ Bukem, Peshay and Source Direct.

"It's not the end of Photek, it's just the next chapter," says Rupert, confident not only of his own capabilities, but of those around him.

Later that afternoon, we drive round to see Source Direct, who are eager to play us a track they've been up all night working on. After listening intently to the spiralling breaks and the fierce bass reverberations, Rupert returns home to continue with one of his own cuts.

There is always work to be done. Ever since he started making music, there has been work to be done. And now, with the "Hidden Camera" EP complete, Rupert Parkes' thoughts are turning to the larger challenge of his album, due later in the year.

"Ever since I've been doing music, I haven't had time to sit back," he concludes. "I was talking about this with Goldie a couple of years ago and he was saying how he doesn't think we have any choice in what we do. We have to make music like we have to eat. It just comes naturally. Sometimes it is hard work, but I am driven to make tunes all the time. I can't help myself. That's just the way it is."

'UFO' and 'Triaeon' are out now on Photek and ART, respectively. The 'Hidden Camera' EP is released later this month on Science

VOYEUR

VOYEUR

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freebie jeebies

PRIZES GALORE!!!

QUART
Festivalen
KRISTIANSAND

A TRIP TO NORWAY FOR THE QUART FESTIVAL

OI you! Stop sobbing. Yeah, yeah, so Glastonbury's not happening this summer. You've had to put away your face paints and dried mushrooms for another year. Never mind, because we have got something even more spectacular lined up for you, where there will be sea, sun and, if you brush your teeth properly, oodles of Scandinavian-type sex frolics. Well, perhaps. Oh, and probably the finest festival line-up ever.

This year, you see, the world and his Viking longboat is off to the **QUART FESTIVAL**, an extravaganza at the foot of a picturesque *fjord* near the Norwegian seaside village of Kristiansand. Quart takes place from July 3 to 6, and is spread over seven outdoor and indoor venues. Frankly, the line-up beggars belief. There'll be Goldie, Cypress Hill, Massive Attack, Leftfield, Orbital, The Chemical Brothers, Carl Cox, Alex Reece, Lion Rock, Underworld, Stacey Pullen, Genius/GZA, Paul Oakenfold and Black Grape. And that's just in the first hour. The full run-down can be found in our news pages.

A five-night, four-day pass for Quart, plus travel from Gatwick and access to camping facilities, can be bought as a package for £295 through **MUSIC TRAVEL LIMITED.** Call them on 0171-627-2112.

However, true to the spirit of trans-North Sea relations, Quart have joined forces with **MAERSK AIR**, the Danish airline, to offer **TWO** Muzik readers a chance to win a once-in-a-lifetime prize. The two winners, plus a guest of their choice, will be flown from London to the festival, have backstage passes for the entire event, and get the full VIP treatment. We're told there will also be some Doc Marten shoes and Levi's jeans chucked into the deal in case it rains and yours get all muddy. All you'll need is your passport, a tent and that toothbrush.

MAERSK

Just tell us which of these techno outfits comes from Norway:

(a) Underworld
(b) Biosphere
(c) Space Time Continuum

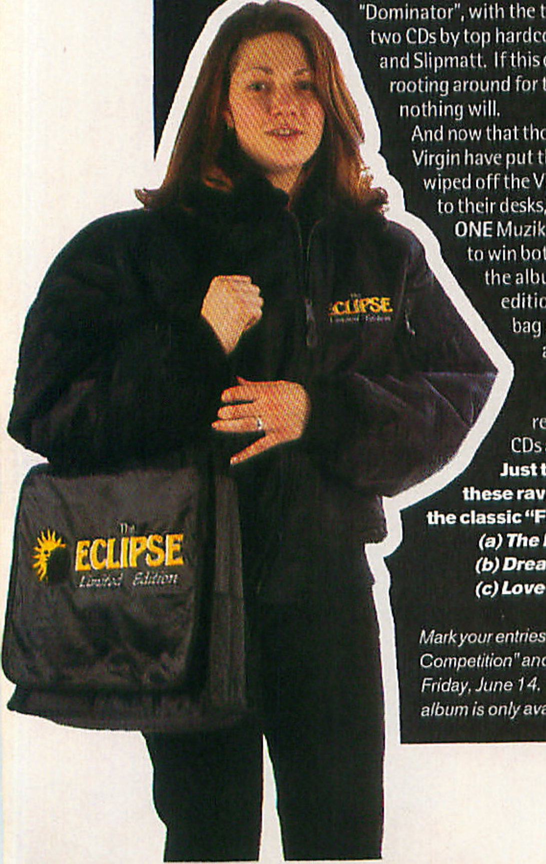
Mark your entries "Quart Festival Competition" and get them in by Friday, June 14. ★ Please include a daytime telephone number so we can contact you immediately if you're one of the lucky winners and note that this prize is not transferable. So be sure you can go before entering!

ECLIPSE JACKETS, RECORD BAGS AND LOADS MORE

FOR two years, it was the epitome of everything brilliant about the earliest rave days. Opening in 1990, Coventry's **ECLIPSE** club was the definitive hardcore uproar, a mecca for the rave massive who would travel from all over the country to check it out. Although it shut in late 1992, Eclipse's place in club history is assured.

What's more, it has now been wonderfully documented by Virgin Records on a superb compilation called **"ECLIPSE PRESENTS... DANCE 'TIL DAWN"**. All of the classics are here, including Praga Khan's "Injected With A Poison", Zero B's "Lock Up", DJ Seduction's "Hardcore Heaven" and Human Resource's "Dominator", with the tracks mixed onto two CDs by top hardcore bods, Stu Allan and Slipmatt. If this doesn't have you rooting around for those white gloves, nothing will.

And now that those ravin' loonies at Virgin have put their shirts back on, wiped off the Vicks and returned to their desks, they're offering **ONE** Muzik reader the chance to win both double-CDs of the album, a cool, limited edition Eclipse record bag and an even cooler and rarer Eclipse jacket. **THREE** runners-up will receive the double-CDs and a record bag.



Just tell us which of these rave acts recorded the classic "Feel So Real":

(a) The Prodigy
(b) Dream Frequency
(c) Love Decade

Mark your entries "Eclipse Album Competition" and get them in by Friday, June 14. ★ Note that this album is only available on CD.

A YEAR ON DELANCEY STREET'S MAILING LIST

WE know, we know. What bugs us ordinary record-buying mortals about DJs is all those bloody free records they get sent. And they're all undeserving ingrates. But now here's your chance to, if not beat them, then at least join them.

Because the very fine **DELANCEY STREET** label are going to sort you out. The reason for their untold kindness is the release of **"NEXT STOP"**, a compilation of their highlights so far, with the emphasis on "high"! Full of spliffmungous trip hop and kool jazzy shit, this is the place to catch those early Ballistic Brothers sessions, as well as other dope beats from top skunk-skankers like Marden Hill, Duboniks, The 13th Sign and Beamish & Fly.

Delancey
Next Stop
Street

In a top display of genorosity, Delancey Street are giving **FIVE** Muzik readers the chance to win a copy of the album, a T-shirt and some of the imprint's rarest past releases, including the mucho unavailable first Ballistic Brothers EP. On top of that, the winners will also spend a whole year on Delancey Street's mailing list, blagging loads of top promos for zero cash.

Just tell us which of the following is probably not a Ballistic Brother:

(a) Ashley Beedle
(b) Dave Hill
(c) Mrs Fangipani, Muzik's office cleaner

Mark your entries "Delancey Street Competition" and get them in by Friday, June 14. ★ Don't forget to state if you would like to receive the album on CD or vinyl.

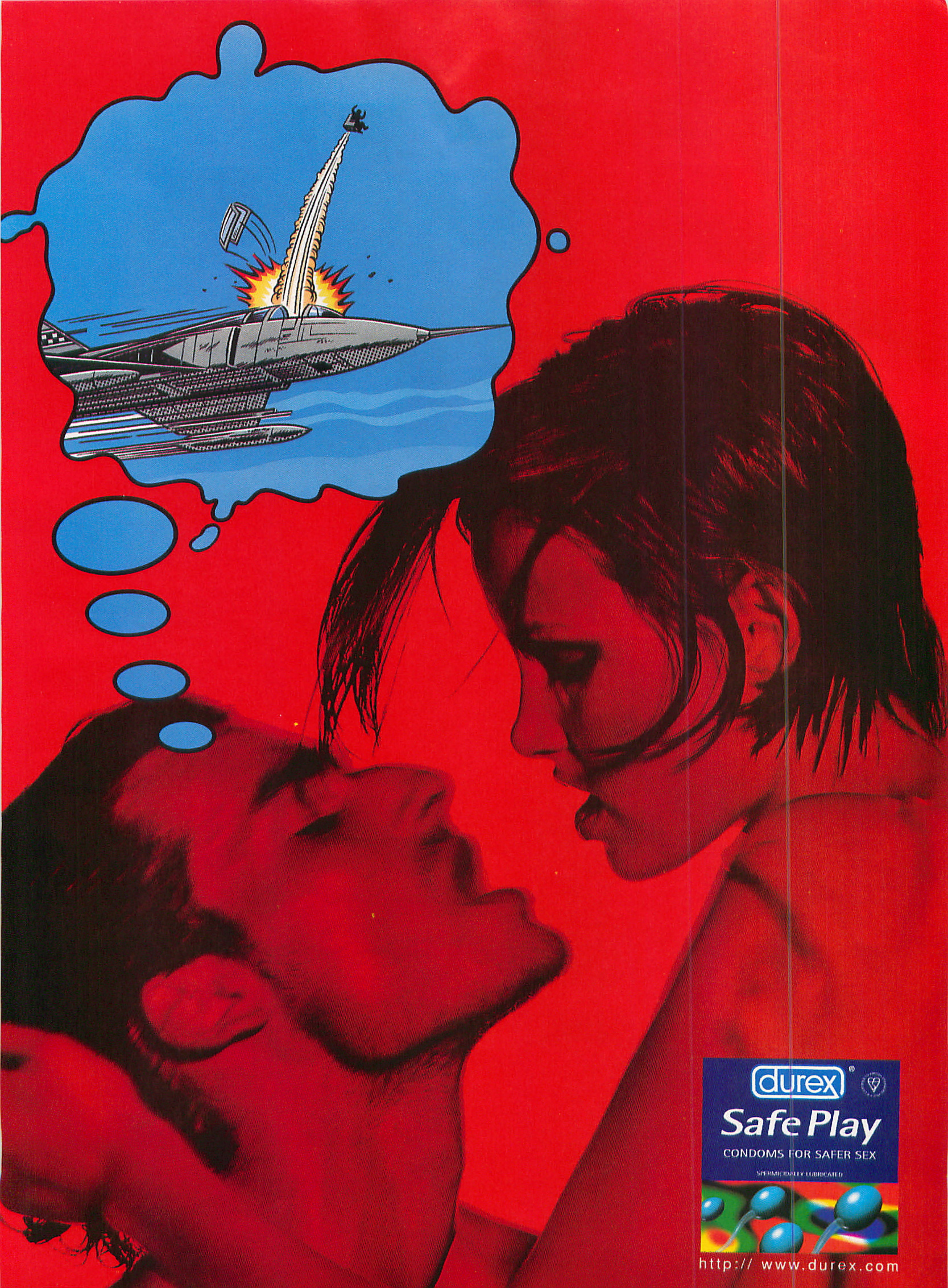
Please note that all competitions are only open to UK readers. Sorry!

● **Answers to all competitions should be sent on a postcard to**

Muzik Freebie Jeebies, King's Reach Tower, Stamford Street, London SE1 9LS

Please use a separate postcard for each competition entry. All winners will be drawn at random from the mailbag. The editor's decision is final. ***So there!***

MOVING SHADOW COMPETITION WINNERS: Male winners: Bryan McGregor - London, Peter Marshall - Cambridge, Scott Brady - Hastings. Female winners: Clair Gosling - New Barnet, Jill Richardson - Birkenhead, Julie Barren - Inverness. **DOPE ON PLASTIC COMPETITION WINNERS:** Stephen Anderson - Blyth, Jason Swales - Hampshire. Runners-up: Ben Evans - Southsea, Richard Pemberton - Rochester, Matthew Acornley - Bushey, Jesper Hein - Rotherhithe, K Fitton - London, Smeeya Butt - Canterbury, Stuart Larkins - Ramsgate, Ben Willey - Marden, Matthew Cocks - London, Darren Dutch - Hertfordshire, Mark Wood - Lowestoft, C MacDonald - Lingfield, Darryl Gunn - Swindon, Davina Brewster - London, Spencer Graham - Reading. **INCOMING COMPETITION WINNERS:** Anne Richardson - Southampton, Gordon Gellatly - Hampton, Zehra Zahir - Hornchurch, Martin Catling - Farnborough, David Ingley - Birmingham, Neil Murphy - County Down, Simon Bilic - Chelmsford, Lucy Swinerd - Lindfield, Alice Leeburn - Ipswich, Mark Greenwood - London, Alistair McIntosh - Lanarkshire, Kevin Crombie - Aberdeen, N Amer - Hull, Lucy Slade - Cheltenham, Tony Allen - Cambridge, Rob Bolam - Sidmouth, J Wrigglesworth - Manchester, S Clarke - Suffolk, Darren Halls - Broxbourne, D O'Connell - Bucks, Sally Monks - Merton Park, Alan Ross - Ullapool, Ken Scott Moore - Tyne & Wear, Trevor Woodcock - Bardney, Darren - Tiptree.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words **Sarah Champion** picture **Antony Briggs**

deep float

Kicking sand in the face of Robert Miles' 'Children' before surfing up the charts on their 'Eugina' single, **SALT TANK** have a big surprise down their trunks

"PEOPLE ARE GOING TO HEAR 'EUGINA' AND THINK THEY KNOW what we are all about," says Salt Tank's David Gates, briefly coming up for air. "They will be surprised."

Number One in every DJ buzz chart in the land, Salt Tank's "Eugina" is on its way to being a huge hit, some two years after it was recorded.

"The Salt Tank sound is a big picture," agrees Malcolm Stanners, his hair soaked, his skin glistening. "It's a living, moving thing which is constantly evolving. Quality and melody are the only definite elements."

Floating in a deep blue pool somewhere in London, the group are quietly yet confidently explaining their melodic electronica. Label mates of Orbital and The Advent on Internal, their beatific chords and lush trance vibes are slashed with breakbeats and the sound of manic 303s.

> "We like to play hard and fast beats. We start at 128 bpm and go all the way up to 160... We're full-on"

Ever since their debut EP, "Charged Up"/"Ease The Pressure" (a white label which appeared on their own 4 Real Communications imprint in 1991), Salt Tank have been tagged as everything from ambient techno to hardcore. Inevitably, they've recently also found themselves in the Goa trance mix.

But the trio have been playing it cool. Hiding out. Keeping a low profile. Waiting for their moment. And with the success of "Eugina" set to be followed by an anthology album called "Science & Nature – ST7" and a summer-long tour, their moment is absolutely, definitely now.

As we speak, their new frontman Andrew Rose is off on one, swimming and diving, droplets of water cascading from his dreadlocks. David and Malcolm are also water babies. Both are well into surfing, from Cornwall to the South of France.

"We're often inspired by surfing," says Malcolm. "As you can probably tell by some of the lush sounds we use."

On "Science & Nature", which brings together tracks from the six EPs Salt Tank have issued over the last five years ("ST1", "ST2", etc, up to "ST6"), there are certainly some real surf moments. There are crest-of-the-wave suspenses and ethereal, blissed-out ambient moments, followed by adrenalin rushes as the beats crash in.

Even when they talk, the conversation is peppered with surfing analogies.

"Do you watch The Simpsons?" asks Malcolm. "You remember when Homer takes Bart's skateboard and jumps across a crevasse? He thinks he's going to make it, but he doesn't. That's exactly what it's like when you get wiped out surfing."

"And that's what it's like with our music," adds David. "It's a real adrenalin rush, a high. You never know if it will suddenly fall apart. When we played in Spain in April, it was all going well when someone tripped over the power supply backstage and everything died. It was just like crashing down from the top of a wave."

WITH "Eugina" still ringing in your ears, the Salt Tank live experience is sure to come as something of a shock.

"We like to play hard and fast beats," says Malcolm. "We start at 128 bpm and go all the way up to 160. I take the bass and push it up as loud as possible. Almost into drum 'n' bass territory. We're full-on."

And there will be plenty of chances to catch them this summer because the boys are playing gigs for Surfers Against Sewage and embarking on an Internal tour with CJ Bolland and The Advent, as well as stopping off at numerous festivals. Which is where Andrew Rose, all dreads and freckles, toothy grins and star potential, comes in. Having previously played with rap and reggae bands, he gives Salt Tank's brand of techno a whole new twist.

"I believe in conscious rap, poetry in motion," he says. "Rap is like a religion to me. It keeps me on the straight and narrow."

From "south of the river", Andrew has been clubbing since he discovered the delights of soul weekenders in the early Eighties.

"I grew up with reggae, then I got into soul at a really young age. I was about 13 when I went to my first soul party, which was at the Pink Elephant in Luton. I got totally done when I got home because I'd been out all night. My Dad was like, 'Where you been? Where you been?' I was like, 'A disco'. After that, I just couldn't leave it alone."

Malcolm (who has worked as a technician for people such as The Beloved, Boy George and Kevin Saunderson) and David couldn't come from a more different background. At 16, they were going to Stonehenge and Womad, hanging out with travellers and listening to everything from the loony dub of Mad Scientist to disco, Brian Eno and even The Smiths.

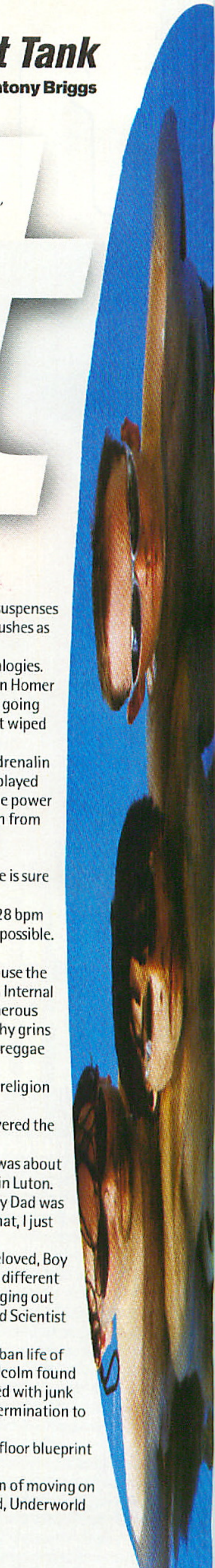
When the travellers were driven off the roads and into the grimy urban life of London just in time for the emergence of acid house, David and Malcolm found themselves at mental Mutoid Waste parties in old bus depots crammed with junk metal sculptures. Out of these diverse influences has come their determination to keep Salt Tank exciting.

"I love techno," says David. "But not just the repetitive, four-to-the-floor blueprint of Detroit techno. That was great, but now we must move on."

If their recent success is anything to go by, Salt Tank's interpretation of moving on is probably a leap into the major league alongside the likes of Leftfield, Underworld and The Chemical Brothers.

Surf's up for Salt Tank.

'Eugina' is out now on Internal, with the 'Science & Nature – ST7' album set to follow on May 20



Something for the weekend?

18TH SOUTHPORT DANCE WEEKENDER

Pontins, Southport

YOU can never take too many home comforts to an event such as this. If you're lucky enough to have the transport, then everything from an ironing board to your own sound system are essentials.

The Friday night to Sunday afternoon dancefloor sessions are, you see, only part of the fun. The rest, the getting in a mess, making a mess and losing that special phone number you spent all night trying so hard to blag, happens either in your own Pontins chalet or in someone else's.

Tickets for this year's Southport Weekender sold out some five weeks before the event, so it comes as no surprise to find so many people out on Friday night creating that weekender buzz usually reserved for the Saturday. Unfortunately, due to some stupid arse misplacing our chalet keys, we're as late getting to the party as Paul "Trouble" Anderson. Eventually, though, his warm garage music sets the mood in the The Powerhouse room, while the PA from Up Yer Ronson which follows has the hand-raising brigade waving wildly.

Hustling through the crowds into the red glow of the smoky Hipjoint (the jazz room), we feel the adrenalin-fuelled percussion of Snowboy's Hi Hat DJ Session. Grown men in fancy spats and suits speeding through the extreme moves of jazz dancing makes compulsive watching. Bob Jones meanwhile has everyone all hot and sweaty in the nightclub surrounds of the Soulbase room. He says it's one of the maddest Friday nights he's seen here for years.

Later, people are queuing in the rain to get into The Sidewalk (the swingbeat/r&b room) to catch Mark Morrison. Once inside, everyone knows the words and, in true weekender style, an arms-in-the-air sing-along takes hold.

One slight problem/benefit with these events is the hours spent away from the dancefloor. You find yourself talking to people you met here once before, queuing up for beer or scoffing a pizza's-worth of small takeaway slices. But the crowd are eager for the end-of-night finales, whether it's Roger Sanchez' tribal beats in The Powerhouse, or the talk 'n' powder floor-mania from the night owls at the northern soul sesh. To bed in the early hours and early to rise, knackering behaviour is the key state of mind for this weekend.

For many delicate heads, however, an early start is too much, so the on-site Starpoint Radio supplies the music and Southport's TV channel shows movies to sit and stare at. Those feeling healthier catch soul goddess Gwen McCrae at the Classic Old Bastards' jazz, funk & disco hoedown. It leads to one of those happy, drunken sing-songs which puts events like this into their own league.

Saturday night has a lot to live up to but, once again, all of the rooms are having plenty of highs. Tony Hampers keeps things on an uplifting tip for the younger crowd in The Powerhouse, while next door in the Hipjoint, Simon Mansel spins a cool jazz funk set for the older audience. The Sidewalk swings to a different tempo altogether, with the massive vocal sound of LV, as featured on Coolio's "Gangster Paradise", getting punters into a sexier dancing mood.

Daylight is a nightmare when you eventually drag yourself from the dancefloor, only to find your chalet full of incoherent people you've never clapped eyes on before mumbling rubbish until it's time to go to the Sunday afternoon party. With exhaustion beginning to set in, the grand finale is a paralysing chill-out to the live and very cool sounds of Terry Callier.

Southport is a soulful weekender for some people and a big rave-up for others. But whatever your tastes, it's one of those events you will always look back on and try hard to remember.

Rowan Chernin

Pic: James B

Neil Barnes

LEFTFIELD

Cardiff University

YOU don't need a PhD in intelligent techno to explain Leftfield's success.

You see, "Leftism", one of few records in 1995 to sell by the bucketload and be lauded by the dance press, has hooks large enough to hang a coat on. Leftfield were, in the words of far too many hacks, "the dance band it's okay for indie kids to like". Touching base with so many areas of the dance genre, "Leftism" was one of those albums which could be put on repeat play and you'd never tire from listening. And it's that sheer eclecticism which has made Leftfield's debut live performances so eagerly awaited.

To their credit, at least Leftfield project some semblance of being a live group. Despite the earnest protestations of the likes of Orbital, Underworld *et al*, "live techno" has been at best an oxymoron, at worst an embarrassing PA. It would have been all too easy to have stuck Neil Barnes and Paul Daley up there with a couple of DATs and a naff slide show, and pressed the button marked "can't wait 'till it's over". Tonight, though, they actually look like they're enjoying themselves. Daley strokes his drum kit with expert timing, Adam Wren provides a live mixing feel and Nick Rapaccioli occasionally tweaks his silver box. And at the centre of it all, Barnes co-ordinates the multi-sonic sound experience and occasionally indulges in a bongo solo or two.

It was a brave move to launch the night with "Song Of Life", arguably their best composition. Owing more to the 1992 original than the version found on their album, the teasing intro still sends tingles right down to the base of your spine in anticipation of that fierce kick-in. "Black Flute" maintains the momentum and "Afro-Left", presented in its "Afro-Ride" version, has the audience fooled and fuelled by MC Cheshire Cat's natural scat chatta.

Like Underworld, Leftfield sprinkle their set with snatches of familiar melodies, always keeping the listener unsure as to the direction of the songs. Okay, so they somewhat surprisingly miss out "Release The Pressure" and the mighty fine "Space Shanty", but they more than compensate with a take on the neo-junglist "Storm 3000".

Paul Daley

The set concludes with the cut 'n' paste nostalgia trip, "Not Forgotten", confusing those introduced to the band via "Leftism", but delighting the rest of the crowd with its simple yet effective analogue riffs. The gig-like vibe is finally compounded when the whole band troops to centre stage to take their bows Bon Jovi-style, with raised drumsticks and cod-rock poses. Hell, all that is needed now is for one of them to strip to the waist and toss a sweaty T-shirt into the crowd. Erm, like, cheers Neil.

Hang about, we haven't even mentioned progressive house, yet...

Damn.

Kieran Wyatt

Pics: Brett Lewis

ASTRO FARM

The World, Warrington

WITH the country once more in the grip of mad cow hysteria, you can at least sleep safe in the knowledge that the produce on Kelvin Andrews' Astro Farm is completely BSE-free. Although the staggering and slight frothing at the mouth of more than one member of this spandex-clad crowd has you wondering.

After deciding to cut his links with Golden, Manchester's handbag club, Kelvin Andrews is now bent on ploughing new ground both geographically and musically. Steering clear of the major cities which already boast an established club scene, Astro Farm's homestead is The World in the concrete satellite town of Warrington. Exploring deeper musical territory, too, the star-studded line-up for the opening night promises quality sounds from housemaster Derrick Carter and the big fella Carl Cox, with The Chemical Brothers and Ashley Beedle rummaging around in the depths of their record boxes in the "disko" room. The club's forthcoming line-ups are equally impressive, with such luminaries as Carl Craig, Daft Punk, Mr C and DJ Sneak all set to don their wellies, roll up their sleeves and pay a visit to the Astro Farmyard.

"Clubs such as Golden were fine a couple of years ago, but people's tastes change and you have to move on," enthuses Andrews' co-promoter, Joe. "Our attitude is you have got to now be tongue-in-cheek."

Which is just as well, otherwise there'd be absolutely no excuse for the little short of sacrilegious Astro Farm release, "Strings Ain't What They Used To Be". It's also a useful piece of information to bear in mind as you walk up to the club, the exterior of which looks like a cross between a scout hut and a low-budget ice-rink.

Once you're in, the suspension of belief continues as you are confronted with a massive model aeroplane hanging over the expansive main dancefloor. Then there's the disconnected arms protruding from the walls, each holding a world-shaped light in its palm. To say nothing of the fuel pump which is standing nonchalantly in one corner.

It's clear that a lot of money has gone into shaping this club, not least the £100,000 which has apparently been spent on the sound system. With its dials and lights flashing over the DJ booth, it looks more like the control deck of a Boeing 747. It's a shame, then, when the sound blows just a few hours into the opening night. This hiatus is, however, temporary and there's a distinct wave of relief as the bass rumbles back into action.

From there on, the night rolls on unspoilt and the moisture levels on the main floor steadily rise, rendering unbuttoned shirts and skimpy stretch-lycra *de rigueur*. By way of contrast, the back room is chilled in more ways than one, with only a handful of disco-minded souls rattling away on the illuminated dancefloor. Still, at least Derrick Carter's buddy, Luke Solomon, seems to be enjoying that bit of extra room to manoeuvre.

With the current vogue for down-sizing, the 1,200-capacity venue is certainly a bold venture. Undoubtedly making a real effort to bring deep house and techno DJs to the North West, it remains to be seen whether or not Astro Farm will consistently be able to pull crowds to match the size of the names on its flyers.

Rachel Newsome

Luke Solomon

Pic: Patrick Henry

150 MINUTE NON-STOP MIX BY DEEP DISH

DJs TAKE CONTROL

VOLUME 3

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   This Time
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   Walk So Lonely
4. *Urban Soul*
   Until We Meet Again
   (Hani's Heavenly Mix)
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   Give Me Love*
6. *Basement Jaxx*
   Be Free
7. *Unknown Society*
   Reach Higher
   (Todd Terry & Swing 52 mixes)
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   Deliver Me
   (Jazz-N-Groove Mix)
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    (Sound Factory Mix)
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    (Paper Boys Early Morning Mix)
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    (New Skool Sonic Mix)
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18. *Laid Back Luke*
    Aha
19. *Brooklyn Friends*
    Philadelphia
    (David Morales Mix)
20. *DeLacy*
    Hideaway
    (Ali Needs To Score Mix)
21. *Urban Soul*
    Sex On My Mind
    (DJ Pierre Mix)
22. *Trancesetters*
    The Search
    (Dobre & Jamez Mix)
23. *Filthy Rich*
    Feeling Happy
24. *Idjut Boys & Laj*
    Jazz Fuk
25. *Dished Out Bums*
    Won't Stop Da Beat
    (Deep Dish Mix)
26. *R-Factor*
    Pons
    (Dobre & Jamez Mix)
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    (Jazz-n-Groove Mix)
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*indicates US release only

THE PHARCYDE

Subterania, London

DESPITE whatever the cover of "Labcabincalifornia" might have led us to expect, The Pharcyde have not turned into white-suited smoothies. And despite what the reviews said, they have not turned into sober theorists, concerned only with the big issues of hip hop and reality, either. As Fatlip informs us near the end of the night, "This is the REAL Pharcyde. This is REAL, *REEAALL* Pharcyde. This ain't the band you read in interviews or see on MTV, where we are trying to be role models. This is the REAL, REAL *REEEAAALLL* Pharcyde."

Pic: Mark McNulty

The reeeaaalll Pharcyde burst onto the stage with all of the regular hip hop injunctions for the audience: "*Say ow-ow… All the ladies in the house…*". The important difference is that, in place of the sort of surly, confrontational attitude which so frequently accompanies those opening gambits, The Pharcyde offer us smiles and an utterly bugged patter which sounds like (which *is*, in fact) four people talking over the top of each other at 100 miles an hour.

Then the music kicks in. With little other than a booming bass and the ultra-scratches of DJ M-Walk audible, you could be forgiven for thinking that, with an act as musical as this mob, the loss of the melody in the mix would be a problem. But tonight is an exercise in mic (and crowd) control. Once the four distinct voices making up the West Coast's most famous loon school start, nothing else matters.

Fatlip takes centre stage, eyes wide, head and arms twisting on a torso elastic from a childhood spent popping and locking. His T-shirt is quickly cast into the crowd. Bootie Brown flies back and forth across the stage, afro held high by a Nike headband, his black and white splatter of a football shirt looking like the home colours of a Columbian drug baron's private team. If sportswear companies were half as cool as they pretended to be, Andre Agassi *et al* would be cast into the wilderness and this man would be fronting their campaigns. Imani takes off his shades to reveal the full extent of The Pharcyde's warm-up, which appears to have involved plenty of inhaling, while Slimkid Tre wanders around heavy-lidded, matted dreads bouncing, smouldering good-naturedly at a plainly appreciative female contingent in the audience.

As the quartet charge through most of "Labcabincalifornia" and a fair lump of "Bizarre Ride", they render everything down to the occasional perfect harmony. Augmenting and embellishing the choruses, they turn thoughtful tunes into party classics. They have the crowd singing the chorus to "Passing Me By" (while Tre concentrates on persuading a particular favourite to jump from the balcony into his waiting arms), they give us a Public Health Announcement about the dangers of eating "swine" and, after an hour of full-on action, they call up freestylers from the masses, demand quiet and applaud even the most incompetent of rhymers. They throw their water, grapes and towels, their pleasure and their enjoyment out into the audience. They ensure that they'll be welcome in London for many a year to come.

After a long, long winter, we needed some sunshine.

Tonight, it rose from the West.

Will Ashon

KEVIN SAUNDERSON

The Rex, Paris

WHEN The Rex club was transformed last autumn from a poky rock dive to a dance music mecca, it immediately became a fresh focal point for the Paris dance scene. And with the police cracking down on the illegal party crowd, numbers have shot up. Tonight, for Kevin Saunderson's fourth visit (regarded locally as an important seal of approval), the crowds turn out *en masse*.

As they arrive, French legend Erik Rug is charging through a dizzy array of styles, from Seventies funk and disco, to hip hop and deep house, even taking in the much-maligned hip house genre, before moving on to hard house and techno with a bit of pitched-up old school electro mixed in along the way. Phew!

At 3am, the stage is set and Saunderson drops the needle on a blatant calling-card, a test pressing of his very latest Inner City production. Anchored around gorgeous, feel-good vocals, stuffed with hip-swaying soul and peppered with ecstatic climaxes and massive breakdowns, it would have blown the roof off any club in Britain. Here, however, it clears the floor.

But Saunderson perseveres and changes tack by seemlessly mixing up bitchin' NY drag anthems with wild pitch tracks such as Joint Venture's "Let's Get Into It". Valiantly coaxing the crowd back with some harder, dirtier grooves, he's duly rewarded when Paris' older, more educated house fanatics (including one Laurent Garnier) arrive to sweat well into the dawn.

Oliver Swanton

GOLDEN'S FOURTH BIRTHDAY

Sankeys Soap, Manchester

"ANYONE got some eyeliner?"

"Claudine! Claudine, did you know Dave's here?"

"Mad this, innit?"

"Yeah, we've been here since nine o'clock just to be sure we got in…"

A quick peak into the Golden toilets as their fourth birthday bash sways into action, reveals there is more than one agenda operating here tonight. While the ultimate object of the evening is undoubtedly to attain new heights of blotted oblivion, these miscarriages of sanity aren't nearly as spontaneous as they might first appear. It takes a lot of finely-tuned engineering to reach such advanced levels of abandon.

Natasha and Jim

"We used to go when it first started. We prefer it now it's gone back underground. They've made a real effort for their birthday, too."

And it's certain that, without careful planning, Golden wouldn't be celebrating four glorious years of packed nights headlined by big names like Dave Seaman, Jon Pleased Wimmin, Judge Jules and Seb Fontaine.

With so many jumped-up Roxys eager for a piece of the clubtastic action but getting it all miserably wrong, Golden started out on the right foot in 1992. Back then, it was a bit of a shindig for like-minded friends at a tiny club called Peppers. The huge onslaught of clubbers which followed necessitated not one, but two venue changes to cope with the demand. Meanwhile, Pete Bromley's relish for vocal garage cuts, alongside the big party choon passion of Kelvin Andrews, had the good folk of Stoke (as well as clubbers from all over the UK) flocking to their glittering temple of delight.

Emma and Luke

"The best time was when Sasha played. We only drink Beck's now because that's what he drinks."

However, Andrews, Bromley and promoter John Hill were only too aware that their Stoke Academy events were beginning to lose their original Golden good-time vibe. Getting back to their roots, they packed bags a third time, moving to the smaller environs of Manchester's Sankeys Soap, where Eastern Bloc lad, Dean Wilson, climbed aboard.

Despite the recent departure of Astro Farmer Andrews, the bouquets of balloons, paper daisies and golden streamers which are strewn across the club tonight can only mean one thing. The Golden crew are on a mission to *paaaaarty!!!*

By the time Allister Whitehead takes the controls from Bromley and Wilson, the floor is well on its way to a higher state. Lipstick and eyeliner worries are gone, dissolved into rivulets of sweaty mascara trickling down cheeks. Love Tribe's righteous stance to stand up and be counted has the lycra-clad crowd in a tiz of non-stop movin' and Gusto's turbo-charged bassline leads the sweat-soaked and jam-packed floor into a whirl of raised hands. And spirits.

Steve and Mike

"It's magic!"

Rebecca

"A cracking night. It is small and friendly, and that is why it stands out from the other clubs."

Pics: Patrick Henry

Promoting top name DJs like Whitehead in the friendly intimacy of Sankeys Soap means that Golden belongs to a rare breed of clubs which don't have pound-signs for pupils. And with the original vibe remaining in place four years down the line, the future looks more than just bright.

It's positively golden.

Rachel Newsome

Allister Whitehead

Grace

Paul Oakenfold and Grace

THE ARK NATION

The Tunnel, Glasgow

"I DON'T know what records I'll play tonight. But everything will be arranged with breaks, drops and builds, so that the whole show flows. It won't just be mixing tracks together. I think that's where a lot of DJs go wrong."

Paul Oakenfold is holding court in the Emperor Suite of Glasgow's Hilton. Surrounded by the inner sanctum of The Tunnel, he's sharing his wisdom with a procession of media representatives ranging from "The Herb Garden" to "The Daily Star". The interviews are running six hours behind schedule. Regardless of this, Oakenfold seems extremely relaxed.

The principal reason everyone is hanging around The Hilton is to celebrate the launch of The Tunnel's first mix compilation, a triple-CD extravaganza mixed by the club's resident DJs, Tevendale and McCreery, Michael Kilkie and, yes, one P Oakenfold. The CD also marks the club's fifth birthday and is intended, in owner Ron McCulloch's words, "To bring national credibility".

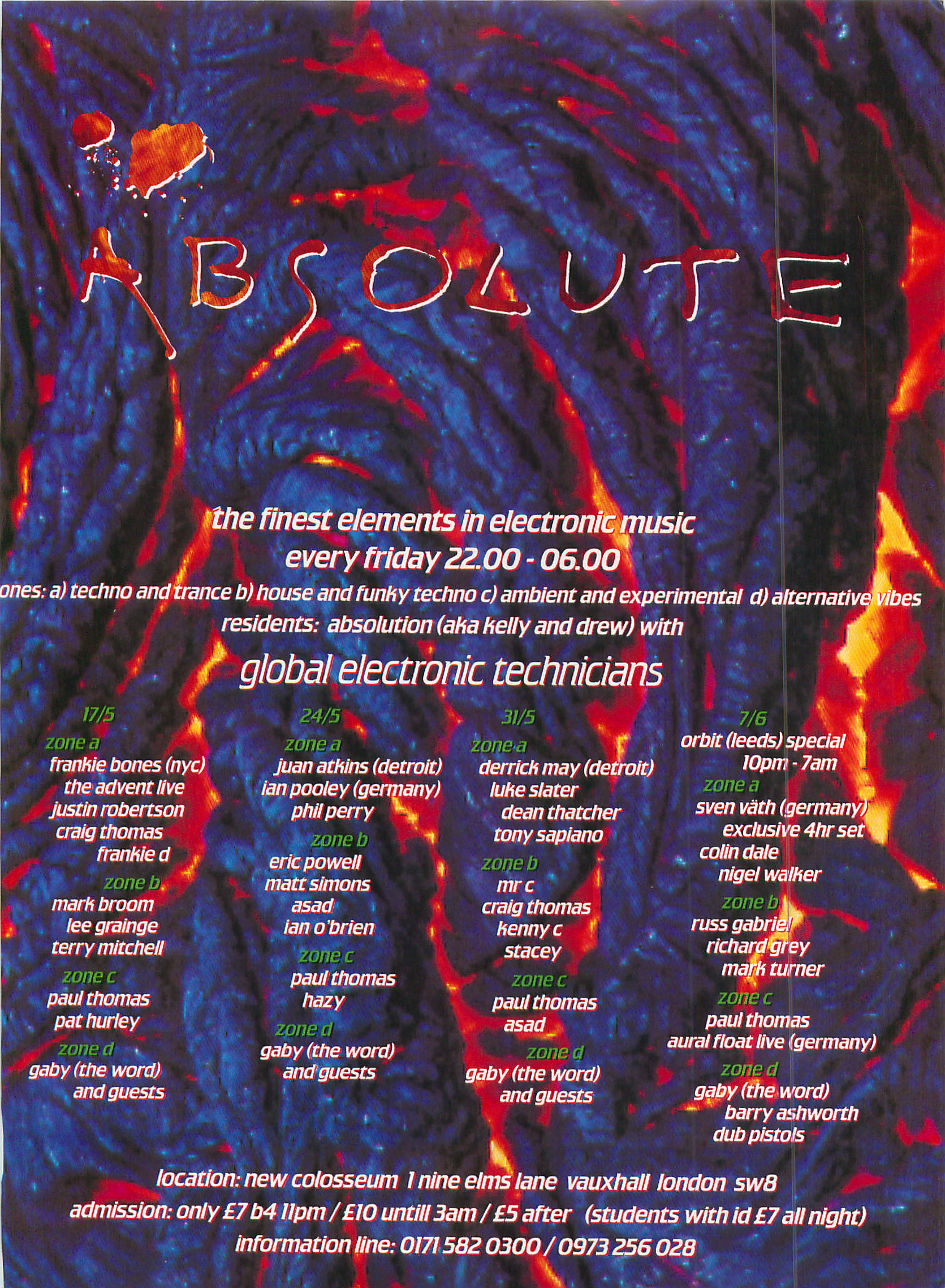
The evening starts with a CD playback and free bar/buffet held at Maxaluna (also owned by McCulloch). It's an uneventful affair until someone mixes in a lovely cowbell sound over the happy trance anthems. Right on cue, no less than seven fire engines arrive, flashing their lights and blasting their horns. It's a hugely impressive stunt which, despite being pitched out in the rain for 10 minutes or so, doesn't interrupt anybody's drinking. Fire alarms, it seems, can be fun.

By midnight, the action has switched to The Tunnel. The flyer for the event reads, "'An effin' brilliant night,' says everyone". And it appears "everyone" really is here. The club is rammed, with every available inch of the floor taken (The Tunnel has no dancefloors, as such, so people dance anywhere). Even the VIP room is steaming, as oxygen competes with smoke for space. The vibe is uplifting, but remarkably drug-free, the dressed-up crowd apparently more interested in snogging than losing it. Their arms are wrapped around each other instead of in the air.

When Oakenfold starts his set, there's a tangible air of anticipation. One jornalist says something about it being "a nice change from fucking cheesy garage". Oakenfold, however, is not on form. The bulk of his set consists of Perfecto cuts or crossover chart anthems, his mixing is less than perfect and, on occasions, it's dreadful. A 20-minute break for Grace to perform a PA disrupts his flow still further, leaving him to build the vibe back up with obvious choices such as Robert Miles' "Children".

For the man in the Emperor Suite, tonight is more a case of "The Emperor's New Clothes". But the crowd love it anyway.

Jonty Adderley



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zone d
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and guests

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juan atkins (detroit)
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phil perry
zone b
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asad
ian o'brien
zone c
paul thomas
hazy
zone d
gaby (the word)
and guests

31/5
zone a
derrick may (detroit)
luke slater
dean thatcher
tony sapiano
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kenny c
stacey
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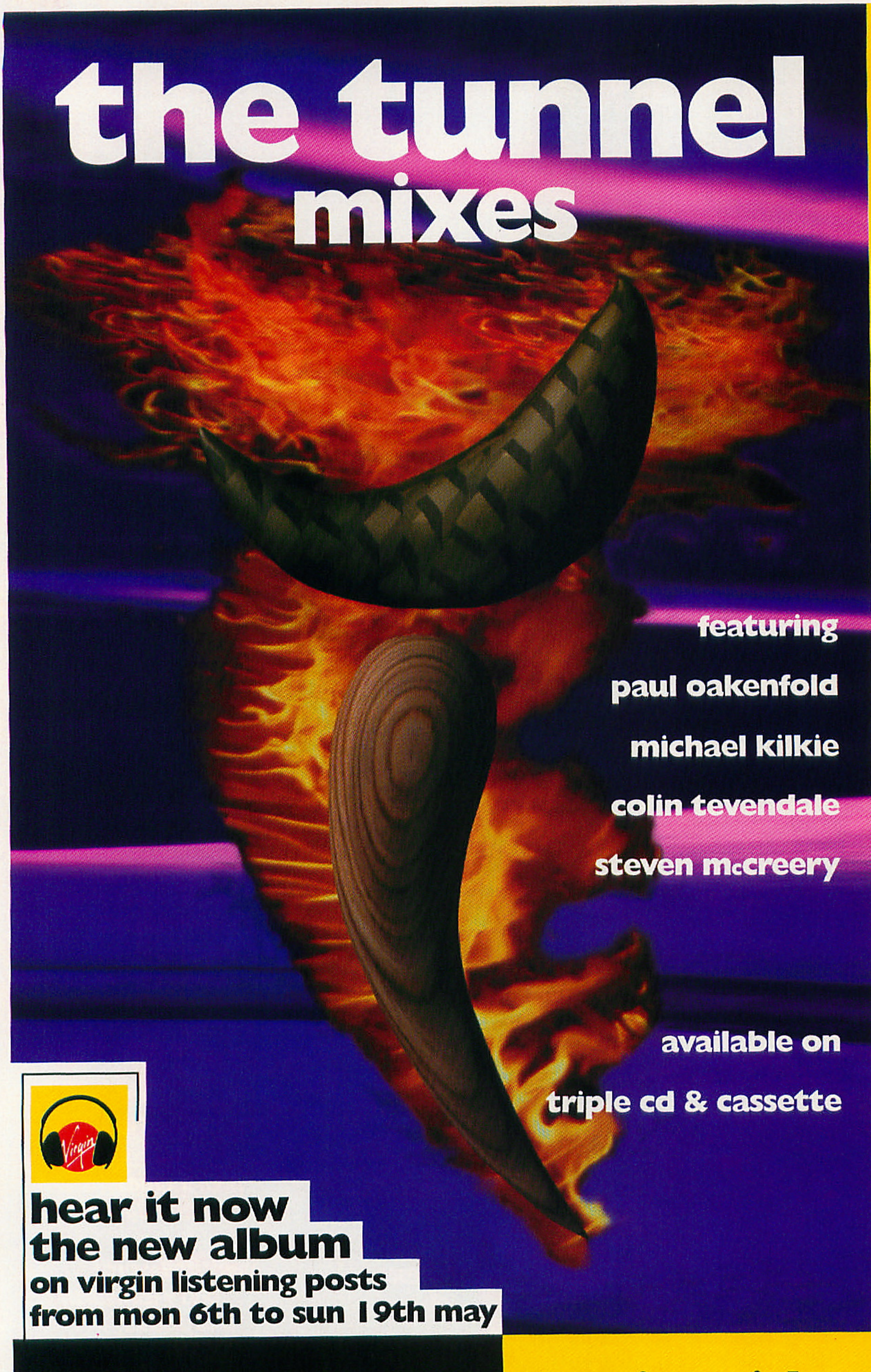

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BLACK STAR LINER

Bultrock Festival, Belgium

THERE appears to be something of a perception problem in Belgium.

The Bultrock Festival, we had been assured, is all about the disparate elements of dance bands and DJs coming together in a unified feast of techno, hip hop, jungle, phat beats and trance. Speedy J, the Wall Of Sound posse, Alex Reece and Black Star Liner are among the many acts due to play. So how come we're standing in a tent, in the middle of a mud bath, in sub-zero temperatures, watching a bloody rock band? Surely some mistake?

Alas, no. The clue is obviously in the name of the festival. Bultrock. It's not likely to inspire too much confidence, is it now? More disturbing, however, is the news that Alex Reece actually performed the night before, Speedy J hasn't even been billed, the Wall Of Sounders aren't playing for another two weeks and the DJs who are here think The sodding Cure are essential floor sounds.

Thankfully, Black Star Liner are here to make the situation a little more bearable. Battling against a terrible PA, rapidly dropping temperatures and a group of hippies intent on making the group wear their daft hats, the Leeds bhangra-funk fusionists whip up a storm of confusion within the rather dull audience. Although not exactly what you'd call ideal conditions, these boys aren't going to let anything get them down.

Two songs into the set and they're truly cutting across the genre borders. They're even managing to stir the largely rock audience into shaking a leg or two. Their rough fusion of Bollywood and breakbeats combine to bring warmth to the chilly evening, while the Shiva-esque poses of mainman Chockie add a perverse sense of theatre.

The onlookers' sense of reserve melts completely as Black Star Liner turn up the heat with the rub-a-dub monster which is "Ottoman Empire". Flailing guitars and rocksteady rhythms are casually overlaid with samples sourced from the kitsch to the cool, and it's this sampling technique which is central to the band's sound. By playing with notions of nostalgia, Black Star Liner pull together some very varied musical backgrounds. They are the end product of Chockie's 15 years in the music world and their sound represents a true melting pot of genres as opposed to the usual mix of hip references which go to make up contemporary eclecticism.

Indeed, what separates Black Star Liner from, say, Transglobal Underground, the band they are often compared to, is their sense of the ridiculous. They are having a laugh at culture rather than acting like self-conscious, po-faced magpies. Sure, they show a rare knowledge of the greater world of music, the much-sampled Bollywood sound having been the staple sonic diet of Chockie's childhood, but they simultaneously reveal an understanding of the ironic hilarity of what they're doing. This is nowhere better displayed than on the closing song of the set, "Yemen Cuttah Connection", which finds the group elbowing their way through a skank-heavy beat brilliantly topped up with Chockie's celebratory shouts.

By the close, the freezing night air has been fully thawed. A real sonic fire is burning. What could have been a disaster is saved by the Black Star Liner sailing into this Belgian port of boredom.

Martin James

ABSOLUTE

The New Colosseum, London

JUST three years ago, running a techno night in London was all about hiring the right DJs and finding a basic venue. The music and the vibe were all that mattered. Fast forward to 1996 and the picture has totally changed. Sony Playstations and futuristic chill-out rooms (invariably playing trip hop or downtempo drum 'n' bass) are becoming the criteria by which a club tries to set itself apart from their competitors. Progression, eh?

The New Colosseum, while reasoning that gaining a speedy admission is still very important to clubbers, have spent the mind-blowing sum of £800,000 on a new entrance. Arriving for Absolute, their weekly techno night, it is indeed highly impressive. Looking like a fancy hotel foyer (there are lots of curved walls and wood everywhere), people pass through to find themselves in a bar blessed with what must be the best view in clubland, a sweeping vista of The Thames.

Moving on into the club itself, a brilliant new lighting system sparks the otherwise largely unchanged three-room block to life. Holding 1,500 people, the club has opened early tonight, offering free booze to (as they themselves put it) "London's DJs, promoters, scenesters and music media elite". But despite a great line-up of CJ Bolland, Dave Angel and Cristian Vogel, the bulk of the specially invited guests disappear at 10pm prompt. How strange. Nothing whatsoever to do with the free bar stopping and the punters being admitted, of course.

The crowd which does arrive is a mixed bunch. Suits dance alongside tattooed guys with their shirts off and skimpily-clad babes (former Final Frontier regulars?) and the age range is equally varied. It's a mix which works well, with the emphasis on dancing rather than posing. The only disappointment of the night is the low turn-out. Never more than half-full, Zones B and C (the house/funky techno and experimental/downtempo rooms), are practically deserted throughout, and it is only in the main room that it really kicks off. Maybe it's the dreadful weather. Or maybe all of the competition. Whatever, they'll need to obtain a regular hardcore more substantial than this to survive in such fast-moving times.

Absolute is, however, definitely a club with potential. It's spacious, friendly and has some excellent bookings, such as Beltram and Armani, to look forward to every week.

But is that room with a view really worth £800,000? You bet.

Jonty Adderley

JAMEZ

Tangent at The Renfew Ferry, Glasgow

IT'S just before 11pm and Eamon, one of the Tangent residents, is taking it up. A heady cocktail of pulsating rhythms and acid sequences spills from the speakers. But with Jamez taking to the stage, all thoughts of this first-class warm-up are gone. Glasgow's club on the Clyde is beginning to rock and things are looking good, even if it could be busier.

When you consider the success which the Touché imprint has been enjoying recently, it seems strange that Jamez isn't playing to a capacity crowd. You'd think that, with productions ranging from 51 Days' spell-binding deep house anthem, "Paper Moon", to the badass electronic sound of Trancesetters' "The Search" under his belt, demand for some Jamez-style turntable action would have been a whole lot higher. Obviously not.

Kicking off with a rough blend of Relief-ish jack tracks, he keeps the groove on an even level, occasionally dropping in some of his own material in the process. But within the space of a few tunes, he is right up there with a speeding fusion of The Chemical Brothers and Hardfloor-esque 303 grooves. It's a far cry from the deep haven of his studio offerings, but at least Jamez tonight proves he knows how to work a crowd.

Kevin Lewis

BARBARELLA

The Temple, Bolton

WHEN a club boldly assures you "the future is here", the reality is usually a whole lot more dubious. Throw three million pounds and a converted Victorian sandstone mill into the equation and "the future", in this case The Temple in Bolton, begins to look brighter. Although not quite in the way you might expect.

The product of careful market research, entrepreneurial expertise and customer service ethics, The Temple is a prime example of the new forces increasingly determining today's clubbing. The assistant manager talks about the place in the same way he might a Holiday Inn VIP suite or first class travel on Virgin Atlantic.

"We want people to feel comfortable here, not threatened or ripped off," he gushes. "Our emphasis is on class and style. Customer service is our priority."

But back to "the future" and there is little doubt the 21st Century interior encased in this 18th Century building is indeed stunning. It's like "Raiders Of The Lost Ark" meets "Star Trek". An industrial fan blows a cool breeze into a 30-foot-long steel chill-out tube, while every available wall space is etched with hieroglyphics. And then there's the water garden, with a flowing stream and sprinkler system. Not to mention the split-level dancefloors and the ample podium space for striking all those poses. Add in DJs who don't talk at the crowd and the picture is complete.

For a town like Bolton, where the only real rival is the local Ritzy, you can't really get any more futuristic.

So it's no surprise that Barbarella, The Temple's opening Friday night, has drawn an odd mix of curious locals and serious clubbers. Once inside, those who manage to pass the heavy-duty dress code find themselves shivering in the barely half-full 1,700-capacity club. To be fair, though, it later transpires that most people were holding back for the Saturday night, when the numbers dramatically shot up.

In the middle of this surreal arena, Glen Gunner muscles his way through deep American house and Latino street beats. The Temple goers, however, want drum rolls. They want breakdowns and Sasha & Maria. And they want it, erm, now.

So it is with a universal sigh of relief that the promoters greet K Klass. A flurry of clubbers surge forward towards the DJ booth, thumbs up in approval, as the floor breaks into a collective smile. And while the decorative stream by the bar gradually gets clogged up with empty tab packets, everyone is too busy enjoying themselves to notice, let alone care.

With major house provocateurs booked from both sides of the Atlantic, including the likes of Robert Owens, Miles Hollway and Elliot Eastwick, the big plan is clearly to slowly steer these clubbers beyond the obvious. The success of The Temple, then, will hang on how far their crowd is willing to be led.

Rachel Newsome

Pics: Patrick Henry

Knock Out

All Stars Gym, London

A QUICK glance around and you have to wonder, not for the first nor the last time tonight, "why?". Two frighteningly big blokes who look harder than the "Financial Times" crossword are sparring in the ring. And I want my mum.

It would be easy to bottle it but Akay, the founder of the All Stars Boxing Gym, is as bloody-minded as Windsor Davies in "It Ain't Half Hot Mum". Regardless of our obviously feeble physical demeamour, he refuses to let us wimp-out. No amount of desperate excuses or shameless begging is going to get us off the hook. So move over Mr Motivator, move over pussies in aerobics boots. We've no choice. We're going in.

Imagine hijacking some sedate aerobics class. Imagine The Gladiators and Mike Tyson dementedly thumpin' and crashin' into the room, their fists a-flyin'. Imagine if Goldie and Doc Scott began sparring on the decks, the usual soft-rock exercise soundtrack demolished by rolling drum 'n' bass. Well, at the aptly named Knock Out circuits class, they relentlessly slog and pound and jump and punch and skip for two hours to a seamless sonic assault of gently throbbing drum n' bass weaved by Technical Knock Out. Or TKO to her nearest and dearest.

Yes, it might appear a touch psychotic to be exercising to music with an average bpm of 145, but drum 'n' bass is actually perfect for a vigourous workout. And in spite of the appearance of Akay and his three formidable drill instructors, Clayon, Colin and Chip, all of whom coax, bellow, roar and ridicule their charges into action, the people here are friendly. Thankfully, they also encourage newcomers to work at their own pace.

TKO's mixing likewise tenderly caresses the mind and the muscles to work up to an heroic workout frenzy. She starts off easy, with a downtempo blend of old and new drum 'n' bass, before really opening up the throttle. The full-on bust-a-blood vessel aerobic annihilation ensues. The class dosen't need coaxing now. Thirty sweaty bodies writhe, stretch, jump and pump to TKO's uplifting selection. Sultry jazz sax licks swoop underneath a bed of undulating bass. The atmosphere is so exhilarating, the urge to wave your hands in the air is almost overwhelming. Wonder if Tyson ever feels like that?

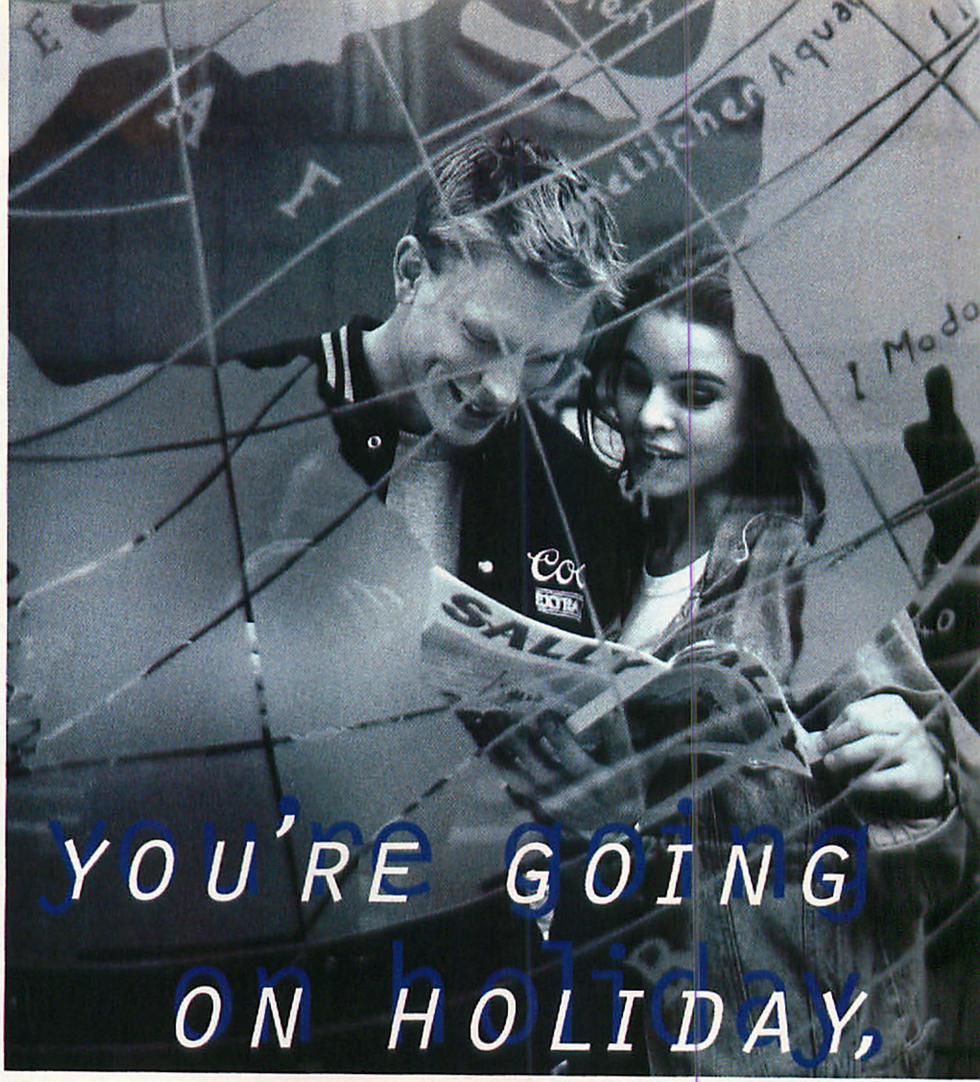
It's time to take a breather and slow down those bpms and racing pulses. But that's not as easy as it sounds. After two hours of sparring, grunting and sweating, we are more charged than Ivana Trump's Amex Gold Card.

The complimentary tea and biscuits after the class almost gets us back to normal, although losing it on the punch bag for 10 minutes back there did help.

Aaaaaaarrrrrgggh!!!

They pushed us too far…

Vanessa Wilks



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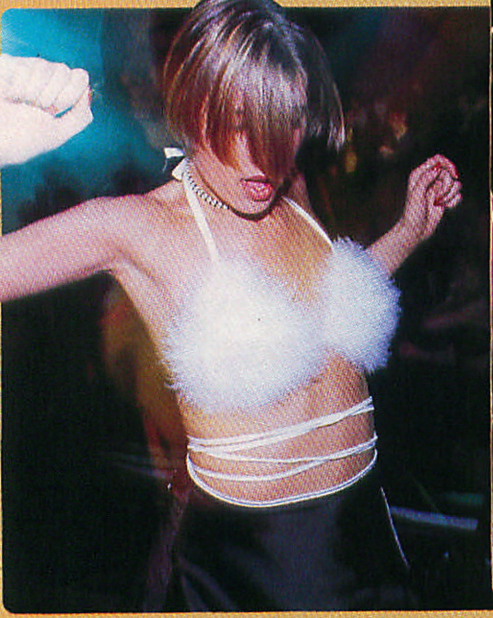

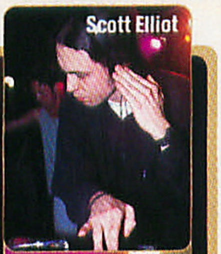

John Graham

LICK

Leisure World, Bridlington

THERE'S a real feeling of anticipation hovering in the salty sea air. You see, as an outpost set against the gales howling in from the North Sea, very little goes on up here in Bridlington.

No wonder, then, that with the 1996 Bridlington Ballroom Dancing Competition about to swing into full effect, excitement is running high. But if the foxtrot isn't your style, a walk down the illumination-crazed high street takes you to Leisure World, where an altogether different kind of ball is underway.

Proving that club culture is no longer the sole preserve of big cities and the folk who live in them, Lick's crowd is drawn from unheard-of places with delighfully unreal names like Wetwang, Nafferton and Fridaythorpe. Not to mention those who travel all the way from Hull, York and Leeds.

Silhouetted in the cones of fluorescent lights projected from the stage, several hundred bodies are flinging themselves towards abandon to the dizzy loops of Misjah & Tim's "Access". The raised barriers at the edges of the dancefloor are just begging to be stomped on and it's not long before they are brimming with shirt-less lads giving it up to the choons. No matter that, by Lick standards this is a quiet night, the fog cloaking the winding roads into the town having kept many at home. As Scott Elliot ploughs through his X-Trax and Bush collections, the dancefloor is in a state of perpetual motion, the barely-out-of-nappies kids going bonkers to Dave Clarke's ever-thrilling "Red 2".

Lick's dreadlocked promoter, Fraser, is mumbling something about getting into the music down the mic, but with the crowd below already fervently flashing their armpits, extra encouragement isn't really required. Indeed, as Fraser and a couple of his associates zig-zag across the stage to intermittently rap out the beat on a handy set of bongos, the whole affair seems like an excuse to throw a big free-for-all for himself and his mates. With several hundred extra guests invited along for the ride.

What is noticeable at Lick is a total lack of self-conscious irony. The clapping in time to the drum rolls, as extended intros crash into the vocal melodies of Sunscreem and Seal, is so spontaneously smirk-free that it could almost be 1991 all over again. It's little surprise the night reaches its giddy apex when John Graham slams down Sasha & Maria.

But with the clock striking two, it's back to reality and blurred visions are soon re-focused by the sharp winds which greet the crowd as they pile out of the venue. As clubbers climb into cars and drive out of town, Bridlington once again takes shape as a drowsy fishing town, seemingly untouched by the frenetic antics of modern living.

Until the next Lick, that is.

Rachel Newsome

LICK
ACCESS
DJ'S

Pics: Patrick Henry

OFF CENTRE PRODUCTIONS

The Telegraph, Newcastle

BUILT around the truly auspicious talents of Metalheadz' superb Hidden Agenda, the mighty fine Mr Foster, who can be heard twisting a web of triplets on Tony Thorpe's Language label, and the equally excellent Covert, Off Centre Productions is a cool collective of Newcastle drum 'n' bass DJs and producers. SOUR boys Elementz Of Noise are also loosely involved in the OCP project, but tonight they are putting on a hardstepping sound system clash called Rinse just down the road.

The Telegraph looks like any backstreet pub. But as soon as you walk through the door, the difference is obvious. Goldie's "Timeless" is blaring out of the lounge bar speakers as people crowd around the pool table, the bar, the doors, in fact anywhere which offers a bit of breathing space. It's upstairs, however, that most of the action is happening. Upstairs is the room where OCP are spinning.

The warm, intimate atmosphere instantly seduces you. So does the way the jocks work their way through delicious slabs of drum 'n' bass. J Majik melts into PFM as the chilled and tokin' crowd share smiles and conversation. Quite unlike Metalheadz or Speed, where a neurotic cool sometimes agitates the ambience, the mood at OPC is positively relaxed. The heaving crowd lose themselves in the sounds, the vibe and the company until the DJs shift up a gear and delve into Size and Krust country.

There is a fresh excitement in the air, not only because the beats are jumping, but also because there is a rumour circulating about a warehouse party under the Byker bridge. The thrill of the memories of the old school illegal warehouse parties surges through the veins. As if a night of junglist perfection on the Geordie drum 'n' bass tip wasn't enough.

A hardstep club, a drum 'n' bass pub, a warehouse party and, by the time you read this, a new OCP night called Blue Print.

Newcastle is well and truly kicking.

Martin James

DJ CHILLFREEZ & MR SCRUFF

Roadhouse, Manchester

SOMEWHERE in New York. Your back is jammed up against a brick wall. A lighter flame is in your face. All your dreams have gone, lost under an angel's armpit.

Or so it feels. The reality, however, is that this is Manchester's Roadhouse, where Stateside hip hop poets As Is are sharing tales from the belly.

As Is' naturally rhythmical rhymes build a cityscape of words, which in turn create a fitting backdrop for New York giantstepper DJ Chillfreez' cosmopolitan melting pot of beats. Arriving from a city caught in a flux of converging cultures and styles, nowhere is this cross-pollination more apparent than on the turntables.

Fingers touching down on plastic, then back behind his ears in a swift jerk of his arm, Chillfreez pulls the plug on a Beasties instrumental and flushes the beats into an old skool jack track. Turning the tables on the decks with Manc lad Mr Scruff, this is a wild journey down a timeless, barrier-less freeway, which bends and curves through reggae and roots to brass bands, abstract film soundtracks and funky disco licks.

It's Good Friday and the enticement to be good seems, for many, to have implied they should stay home. More fool them. In the pink glow beyond the decks, Chillfreez and Scruff continue their cross-generic drive regardless. They whip from the old style electro of Dynamix 2's "Breaks For DJs" to the wigged-out brassiness of Sabres Of Paradise's "Wilmot" and onwards.

It's not difficult to imagine that, even if the dancefloor had been completely deserted, they would still be here, scratching away to their hearts' content.

Rachel Newsome

THE MAD PROFESSOR

Funky Mule at The Cockpit, Leeds

THERE is just no stopping him. The Mad Professor has kidnapped our souls, locked them deep inside his echo chamber and is happily transporting them to a Jamaican dancehall, circa 1977.

Almost insurmountable mountains of dub and wide-open caverns of reverb tumble out of the bass bins, as the crowd rock from side to side in the two-step shuffle. From the speaker-shaking throb of "King Jimmy's Dub" and "Medicine Doctor" to the lighter, jazzier "When Revolution Comes" and the downright FX-crazed spaceman style of "Petty Bourgeois Dub", The Mad Professor (middle-aged reggae producer Neil Fraser) totally enthrals. He came, he thoughtfully surveyed and he conquers.

Seasoned disciples of dub (weaned on classic Eighties offerings such as "Escape To The Asylum Of Dub" and "Beyond The Realms Of Dub") understand that The Mad Professor has always been in the musical frame. But for newer, younger converts drawn in by the Massive Attack soundclash album and reworkings of The Orb's "Blue Room" and "Towers Of Dub", the crazy, invigorating world of dub is a revelation.

Being booked to play at clubs like Funky Mule, which normally concentrates on funk, hip hop and jungle, means that this raving scholar can gain an even wider audience to behold the true roots of drum 'n' bass.

Oliver Swanton

SHAUN BENSON

The Loft, London

THERE are some things in life we just take for granted. Wednesday nights at The Loft being a sweaty get-down garage party of the highest order, with ever-reliable quality vocal PAs, for instance.

And sure enough, with Shaun Benson, a one-time member of California's Freshly Squeezed crew, belting out the wonderful "I Know You Want Me", a cut produced by Booker T, tonight is no exception. But that is only half the story.

Barbara Tucker and Carole Sylvan are in the crowd. Karen Bernard, who you may or may not know sang on Tribal House's early house anthem, "Motherland, is also here. The girls have sensed a special something in the air and popped in for a piece of the action. And how.

Around 30 minutes later, the neccessary microphones are in place and, as Trouble cooks the vinyl, three rich, powerful voices are entwined. Ad-libbing and scatting, they skip through renditions of classic Stevie Wonder, Dajae and Labelle tracks. In the process, they manage to evoke the original garage spirit in splendid style.

The champagne flows, Anderson dances with Carole Sylvan and the idea of crowd participation enters a new dimension when a member of the audience grabs at a mic. Unexpectedly, what sounds like the voice of an angel drifts from the speakers.

"Get her on vinyl!" roar the crowd.

"The best Loft ever," booms Anderson.

And who could argue with either?

Michael Morley

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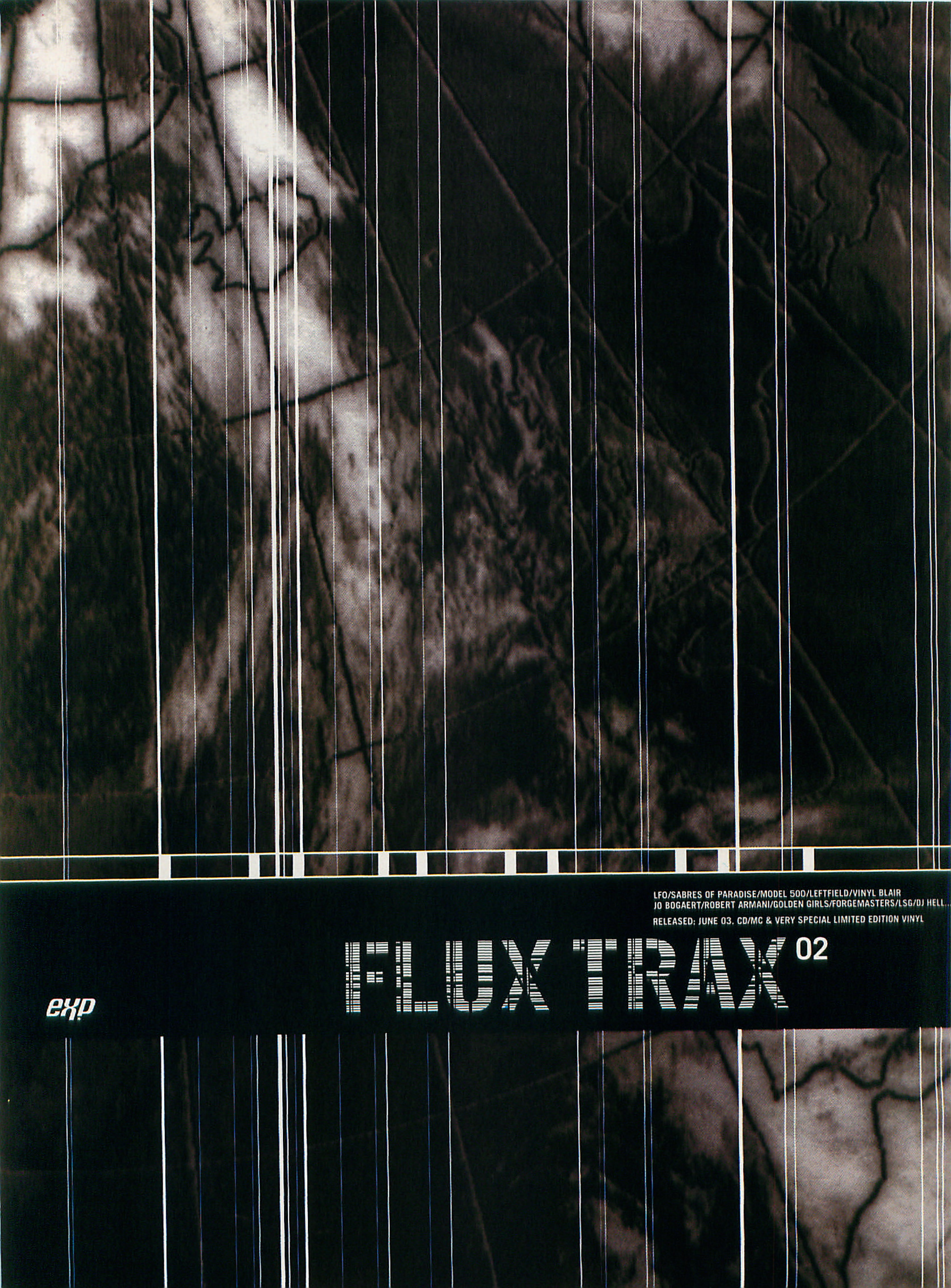

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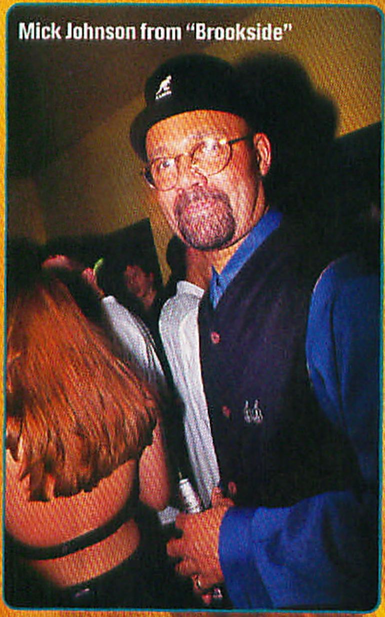

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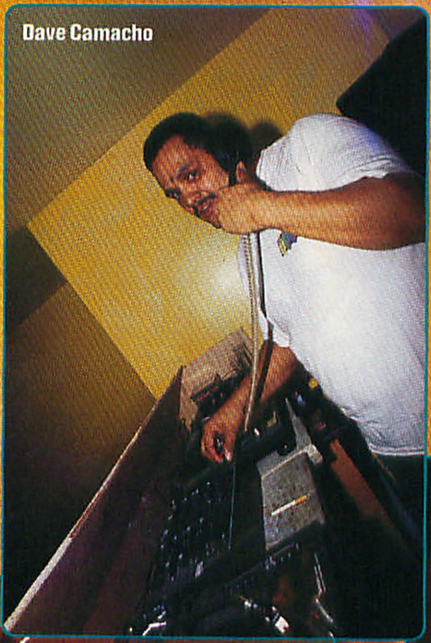

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Rocky & Diesel

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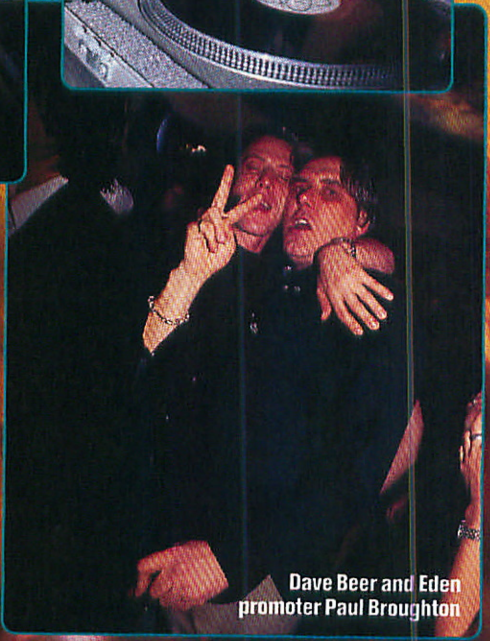

Dave Beer and Eden promoter Paul Broughton

Bl-Eden-hell

Pics: Mark McNulty

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SEA FOOD
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Victor Simonelli

words **Alf Billingham** pictures **Martyn Gallina-Jones**

VIC 'n' mix

Having worked with a roll-call of artists which reads like an A-Z of dance music (and beyond), the distinctive house and garage sound of **VICTOR SIMONELLI** is about to surface on one compilation for the very first time

FOR VICTOR SIMONELLI, THERE IS ONLY ONE ITEM ON THE AGENDA. Passion. A desire to tell the artistic truth like it is. And in doing so, it helps that he is a man with a pedigree which goes to the very roots of dance music's heritage.

Born in Brooklyn's Italian quarter in 1968, Victor was raised on a diet of the most perfect dance music radio imaginable. On stations like WBLS, 98.7 KISS FM and 92KTU, he grew up listening to the seminal talents of dance pioneers such as Dave Mancuso, Frankie Crocker, Timmy Regisford and Tony Humphries.

"The thing with those particular guys was their amazing taste in music," begins a relaxed Victor, whose appearance is not unlike that of a slimmed-down John Travolta. "Their ability to select great soul, r&b, disco and house music was about as good as it gets. Guys such as Mancuso and Crocker weren't really mixers, but every single one of their selections was applauded. A DJ like Tony Humphries, on the other hand, was undoubtedly the first radio jock to manage to combine a deep understanding of the music with superb mixing skills.

"It was this musical plurality and the racial mix which contributed to my love of soulful dance music. Listening to those old radio shows helped me to understand what ingredients were essential to a dance record, it helped me to learn how to make an impact on the listener."

VICTOR'S apprenticeship started in 1987, when he landed a job at Arthur Baker's Shakedown Studios. His immediate talent for editing, mixing and producing was allowed to flourish, and he was soon given the opportunity to work on a wide range of projects for such luminaries as David Bowie, Talking Heads, Quincy Jones and Will Downing. This invaluable insight into studio craft was to form the foundation for a blossoming career.

Victor's production work began to get noticed and it wasn't long before a queue of record labels were beating a path to his door. The years which followed saw him establish himself as not only a top-flight producer, adding names like Michael Jackson and James Brown to his already very impressive CV, but also as one of New York's most prolific underground DJs, an accolade which found him taking the distinctive Victor Simonelli sound around the *world*. But it didn't end there.

"I started my own label, Bassline, just over two-and-a-half years ago," he shrugs modestly. "Prior to that, my own work was released on small independents. The way they treated me, with no accounting systems or no royalty statements, forced me to take control of both my business and my creative affairs. Bassline means more to me than just releasing dance music. I want to help new talent to find its feet. After my own experiences, I feel that I owe it to other artists to help them develop their careers and establish themselves over a period of time.

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NATHANS

"The first Bassline record was 'Do You Feel' by New York's Finest, which set the tone for our subsequent releases and the way that I felt dance music should be produced. You should make music because you care, because you want it to be the best it can be. Your tracks will always have a cutting edge if your creativity is based on a passion for music."

THE imminent "The Sound Of Simonelli Volume 1" album, is the culmination of a belief in the power of club music to raise the spirits and engage the dancefloor, yet maintain a soulful edge to the creative brushstrokes. Comprising established Victor Simonelli classics and soon-to-become classics, the collection of seminal New York house grooves and church-inspired vocals is one of the strongest dance sets in a long, long time.

So how important is it for him to keep his finger on New York's pulse?

"Wherever I go, New York is there," he replies. "I can make music anywhere and still invest it with my experience of working in New York. It's intangible, I don't know how to put my finger on it properly. That city has a certain spirituality which I haven't found anywhere else. It has an edge everyone seems to like."

His particular creative edge is also honed by his frequent visits to UK clubs. So what does he think of Britain's finest?

"My impression is there's definitely more enthusiasm for the music over here," he offers. "The first time that I played in the UK, I was intimidated. Seriously. The crowd were so focused on me, it was as if they were willing me to do well. I have never experienced anything like it.

"A lot of American DJs can't break through back home, so they come to Britain to build a reputation. The significance of your club scene is it monitors what's good and what's going to last. The UK crowds want quality dance music and they won't stand for inferior sets from over-rated and over-paid DJs."

VICTOR Simonelli has a tight schedule, and this meeting is fitted in between New York and Italy. Is his cherished quality threshold ever likely to be a casualty of his incredible workload?

"No way," he counters, without any hesitation. "I'll never, repeat never, allow my pursuit of good music to suffer because of other factors. The key is to achieve a balance. I'm happy with my body of work and I can't honestly see that passion for creating great music being allowed to suffer. If it does, it's game over."

'The Sound Of Simonelli Volume 1' is released by Sound Proof/MCA at the end of May

words **Jonty Adderley** pictures **Kim Tonelli**

kiss and hotel

Chucking televisions out of hotel windows might seem like the preserve of the rock 'n' roll contingent, but the dance world is also no stranger to high jinks in swanky establishments. Let's lift the lid on some five-star HOTEL MADNESS

NEW YORK, NOVEMBER 1995. STEVE RAINES, PART-TIME FARMER AND HARD TIMES IMPRESSARIO, IS VISITING The Tunnel Club to see Junior Vasquez.

Determined to be on best behaviour, Steve has set himself a beer limit and is heroically sticking to it, when a stranger offers him a toke on a rolled-up cigarette. Renowned throughout the dance world for his excessive civility, Steve politely accepts, only to feel a little queasy shortly afterwards. He decides to return to his luxury hotel room and gets back just in time. It turns out that the cigarette has been dusted with PCP, otherwise known as angel dust.

"The feeling was incredible," remembers Steve. "I must have looked like a complete maniac. It was a good job I was on my own. If I'd been with anybody else, I would have probably shagged them to death."

The furniture in his room wasn't so lucky.

"I don't really know what happened," he continues. "I must have just gone wild. The next day, I found I had a room which was totally fucked. The moral of the story is, don't accept smokes off strangers, especially if you're in The Tunnel in New York."

AS far as luxury hotels is concerned, the moral of the story is rather different. For them, it's more a case of don't accept dance personalities as guests.

Trashing your hotel room because of an unexpected PCP trip could happen to anyone. It could happen to an upstanding businessman who's had one too many and is feeling a little homesick. But whatever his faults, the businessman is the sort of customer hotels can understand. DJs and dance people, it would seem, come from another, mysterious world.

Paul Shurey of Universe, the promoters of Tribal Gathering, is acutely aware of how the dance scene is perceived by hotel owners and managers.

"They treat us as social pariahs," he complains. "Last year, I had a hotel lined up for all the DJs at Tribal Gathering. Three weeks before the event, they phoned to say we weren't welcome there. They elected not to have our international guests, despite the fact they had no other bookings that weekend. Their excuse was that they'd had problems with musicians in the past."

The resulting chaos woke up the whole hotel and led to a chamber maid finding four naked clubbers hiding in the linen cupboard

The hotel in question, The Western Manor in Oxfordshire (which costs upwards of £71 per person per night), denies Paul Shurey's claims.

"The market we're in is weekend breaks, nothing more," snaps manager Patrick Morris, before abruptly hanging up.

The definition of what is and what isn't a weekend break is clearly open to interpretation. Over at London's Metropole, one of the major rock/dance hotel establishments in the capital, the management are similarly obtuse. Despite the fact that Complex and several other major clubs routinely book DJs into the hotel (as do numerous major record labels, including BMG, Island and EMI), general manager George Westwell declines to comment about DJs as guests on the grounds that no DJs stay there!

HAVING DJs as hotel guests seems about as welcome as a plague of cockroaches, at least publicly. But why do DJs and their ilk inspire such fear and loathing? Just how disruptive and chaotic are they?

One man who is ideally placed to know is Back To Basics' Dave Beer, who has an unrivalled reputation for after-hours party antics. Banned from hotels all over the world for his excessive partying and imaginative practical jokes, his sense of fun has inspired clubbers while simultaneously repulsing *concierges*. But Dave himself is pretty modest about his achievements, considering "shenanigans" as being "a bit passé these days".

However, one joke he's happy to share was played on Darren Emerson after a night at Renaissance. Stuck in a hotel ➡

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at 9am with a posse of girls and liggers, Dave started absent-mindedly perusing the "Yellow Pages". Finding the Telegrams & Greetings services section, he let his fingers do the walking. About an hour later, a "policewoman" turned up in the hotel foyer.

"She came up to our room, I gave her £50 and one of the other girls went downstairs to blag Darren's room key," recounts Dave. "We then got this 'policewoman' to go marching into Darren's room, where he'd already been asleep for several hours, and wake him up. He was a bit surprised, to say the least."

Darren's surprise turned to anger when the girl started taking her clothes off.

"Darren went nuts, telling her to fuck off out of his room," continues Dave. "The rest of us were in the corridor, creasing up with laughter, and when the strippergram girl came out she said to me, 'Well, you've paid your money, I'm yours'. So we decided to build her a stage in the next room. We piled up all the beds and hung sheets as curtains so she could do her stuff. The joke backfired on me, though. She asked for a volunteer, so I sat down in front of her and she plonked her tits on my head."

> She jumped into his bed, gave him a blow-job and walked out. Because he was drunk and wasn't wearing his contact lenses, he never found out who the girl was

Sheffield's Love To Be crew also like a laugh and resident DJ Scott Harris particularly enjoyed a prank which a couple of "southern DJs" played on four girls from the club. The young ladies had been invited back to the guest DJs' hotel room for "coffee", which when translated actually meant a game of strip poker. By 7.30am, the girls found themselves thrown out of the room, minus their clothes. So they began knocking on doors seeking sanctuary. The resulting chaos woke up the whole hotel and led to a chamber maid finding four naked clubbers hiding in the linen cupboard. Scott Harris had conveniently managed to take refuge in the same cupboard.

Another night of merriment, this time at Sheffield's Charnwood Hotel on New Year's Eve resulted in even more out-of-hand antics for the Love To Be crowd. After chucking the inevitable TV out of the window, someone decided to set off a fire extinguisher beneath the door of an elderly couple's room. The old man suffered the double anguish of needing an oxygen mask and being interviewed by the police in his pyjamas. Three arrests followed.

The long arm of the law also came close to catching up with Steve Raines, not because of the angel dust incident, but because of the case of the missing ornamental ducks. Staying at The Calls in Leeds, Steve had a bash in the penthouse suite with K Klass, Andy Carroll from Cream and one or two other guests. Well, 50, to be precise. A week later, a couple of Leeds CID officers turned up unexpectedly at his home.

"I thought they were from the VAT," shudders Steve, Arthur Daley-style. "But they told me they were CID and they'd come in search of two ornamental ducks which had been stolen from The Calls. I said, 'You've got to be taking the piss. I'm a farmer, of course I've got ducks'. They then produced full search warrants, but all they found was a couple of old chickens which didn't match the description. Since then, I've been banned from The Calls for duck-rustling."

Described as "the nicest hotel I know" by Dave Beer (who also happens to be banned), The Calls has certainly seen its fair share of DJ mayhem. The hotel, set in a converted warehouse, instantly won approval from clubbers when it opened in 1991. The owner, Jonathan Wix (who, incidentally, claims to have no recollection of the ornamental duck heist), is the only hotel representative who agreed to talk to Muzik for this article and is refreshingly honest about his relationship with clubbers.

"We have actually dramatically cut down on the numbers of clubbers we allow in, though we don't have a total ban," he says. "People need to understand that we have other guests in the hotel and we're not purely a clubbers' hotel."

Jonathan goes on to identify two specific problems.

"They inevitably come in late at night and they are usually... [he chooses his words carefully]... so hyped up that being quiet is not necessarily uppermost in their minds. The other problem is that, unlike the majority of our guests, most DJs don't arrive in ones and twos. They always seem to come in large groups."

Jonathan is also keen to point out that he owns another hotel, The Victoria, some 10 miles away in Bradford where he says, "We are always pleased to see music people". Unlike The Calls, The Victoria is an old railway building with thick, stone walls between the rooms, meaning excessive noise is not a problem.

Both The Calls and The Victoria also offer a facility which is essential for any clubber. Late check-out times. It's this service which makes the biggest difference because it shows a hotel understands clubbing customers and doesn't penalise them for the hours they keep. It's also a feature which is still quite unusual in the world of four and five-star hotels, most of which make a charge for any check-out beyond midday.

Down in Bristol, Lakota have been busy trying to build constructive relationships with local hotels after a few mishaps. Promoter Charlotte Hazelby found the accommodation she could find for her DJs becoming more and more limited.

"We can't actually

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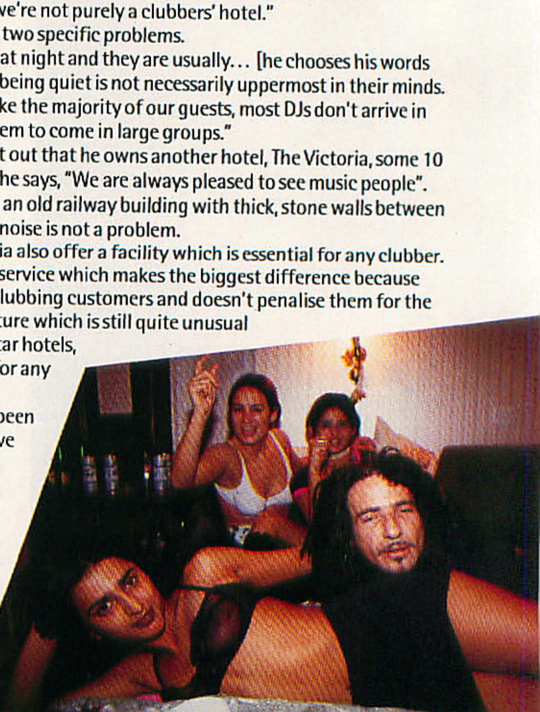

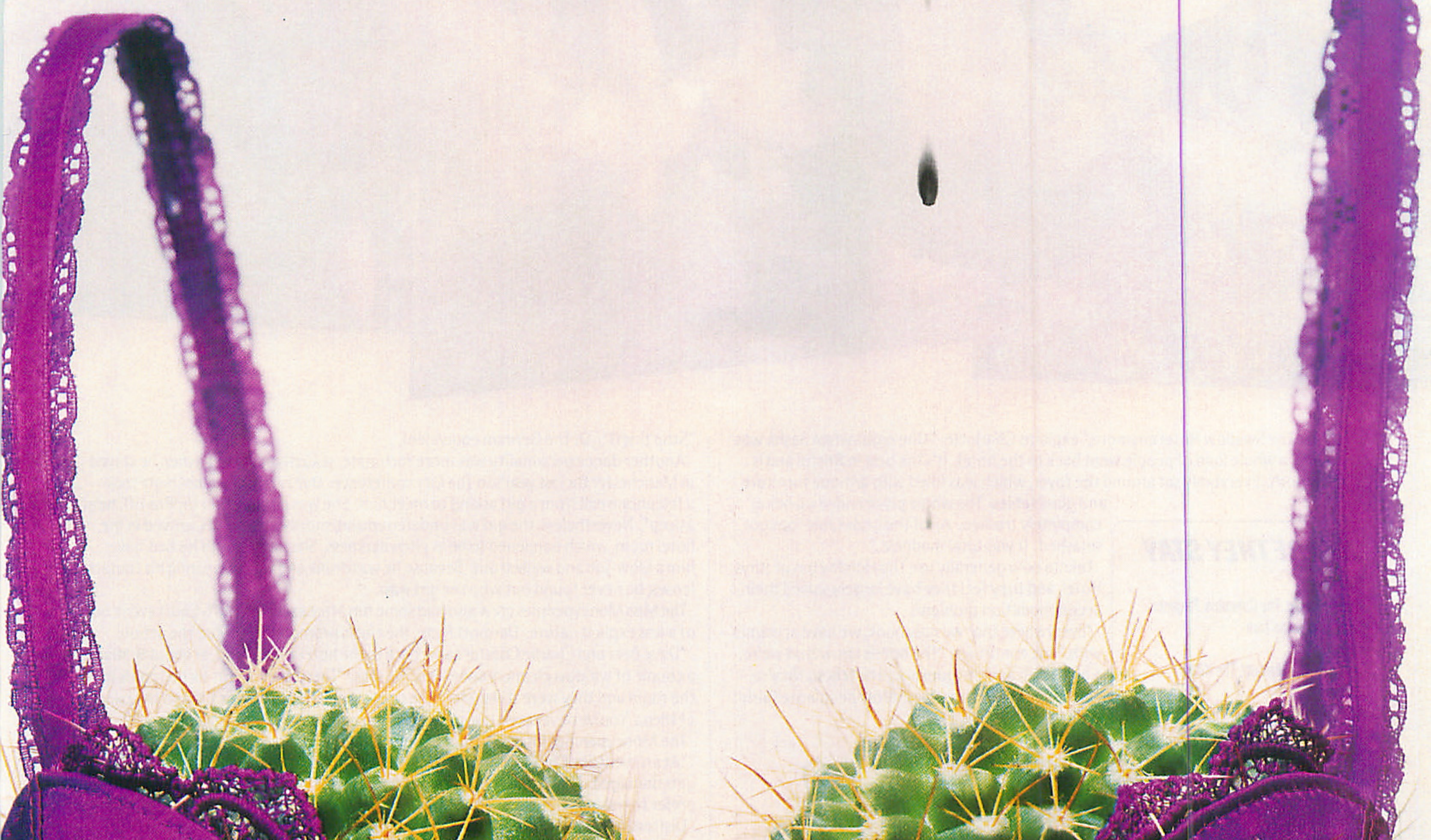

SMOKING CAUSES HEART DISEASE

Chief Medical Officers' Warning
5 mg Tar 0.5 mg Nicotine

stay at The Swallow Hotel anymore," explains Charlotte. "One night when Sasha was playing, a whole load of people went back to the hotel. It's the best in Bristol and is really posh. Everybody sat around the foyer, which was filled with antique furniture and glass tables. The whole place ended up being completely trashed. All of the glass table tops got smashed. It was total madness."

Lakota now generally use The Holiday Inn or Jurys Hotel, and they feel they have largely solved their accommodation problems.

"Everywhere that we now book, we have accounts with," she continues. "The hotels know that we're a nightclub and the guests will be DJs, so they're able to prepare themselves. Most people are fairly well-behaved anyway."

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· THE CALLS ·

UNSURPRISINGLY, sex plays a frequent role in the after-hours action, but not always in the way most DJs would like. One story still creating amusement provides a salutary tale for any Casanova mixers spreading their love. While staying at an exclusive London hotel, a famous German DJ thought his luck was in when, sitting in a cafe at 8am, he was approached by a knockout babe with the words, "Excuse me, aren't you that famous German DJ...?"

Back at the hotel after a marathon sex session, the jock went off to the bathroom for a wash. Returning *en suite* a couple of minutes later, he was a bit surprised to discover the girl fully dressed and claiming that she had to return to her boyfriend's house. Suspecting foul play, he checked his wallet and found his wages from the night before (a four-figure sum in cash) were gone. After a bout of pushing and shoving, he managed to retrieve his cash, but made the mistake of leaving her alone again. The girl promptly snatched his money back and vanished into the streets outside. The DJ was spotted running down the street clad in only a towel, shouting "Stop thief!",. Or the German equivalent.

Another dance personality was more fortunate, sexually speaking, when he stayed in Manchester for last year's In The City conference. One night, his room-mate took a telephone call from a girl asking to meet him. She was politley told to "Piss off, he's asleep". Nevertheless, the girl was undeterred and, shortly afterwards, arrived in the hotel room, which happened to be in pitch darkness. She jumped into his bed, gave him a blow-job and walked out. Because he was drunk and wasn't wearing his contact lenses, he never found out who the girl was.

The Miss Moneypennies crew also had some fun after a recent Chuff-Chuff event, but of a less explicit nature. Dermott Ryan, the club's promoter, describes the action.

"Dave Beer and Charlie Chester came back to the hotel with us and, at about 8.30am, a couple of window cleaners appeared," he says. "There were about six tasty girls in the room and they were still up for it, so they started flashing their tits and backsides at them. You've never seen two geezers trying to clean a window so well."

The Moneypennies lot know their limits, though.

"At an event like Chuff-Chuff, they expect a little lunacy afterwards, but nothing ever gets damaged. That's one thing we're careful about. We don't do any trashing, we prefer to trash ourselves. That's the theory anyway."

Distressingly for a club with such a tight door policy, they have never actually been turned away or banned from any hotels. Even their local Birmingham pad, The Grand, has never thrown any DJs out.

Darren Hughes from Cream has also "definitely" never been thrown out of a hotel. Cream used to favour the Trials Hotel ("the best city centre hotel in Liverpool," says Darren) for their guest DJs, but after falling out somewhat they now use a place three miles outside the centre.

"Liverpool is a disaster area for hotels because the business side of the city isn't so great," says Darren. "We usually use a small hotel called Redbourne Manor, which is a private, exclusive hotel. We've had parties up there and, as long as you respect the people sleeping next door to you, there are never any problems."

The hotel effectively segregates dance people from regular guests by putting them in separate blocks, so everybody's happy.

"Redbourne Manor see the trade and use it to their advantage," adds Darren. "There does seem to be a shift in attitude happening at the moment, but it's not as big as you would hope for. It's always a bit of a shock when you're allowed late checkout facilities."

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THE fact remains that the vast majority of hotels prefer to ignore the needs of clubbers and DJs. Most of the establishments mentioned in this article are exclusive four and five-star hotels, which is another cause for friction. Exclusive hotels are, by definition, meant to exclude and people are increasingly categorised in terms of lifestyle rather than money (certainly in the eyes of the managers).

Having said that, it is also very important to put DJs' hotel behaviour into context. Yes, everyone loves an after-hours party now and again, but going to sleep is also a common option, even for the harder than hardcore, like Dave Beer. Smashing up a hotel room is also less attractive when you're presented with the bill in the morning. Unsurprisingly, hotels know how much TVs cost.

But by understanding the DJs' needs and offering specific services, such as a late check-out facility or a 24-hour bar, hotels might just find themselves enjoying their unconventional guests. And making pots of money in the process.

WHERE THEY STAY

London
The Metropole, The Columbia, Regents Hotel, Copthorne Tara
Leeds
The Calls, The Marriott, The Hilton
Liverpool
Redbourne Manor Hotel, The Moathouse, Trials, The Adelphi, Atlantic Tower
Bradford
The Victoria
Bristol
Jurys, The Holiday Inn
Stafford
The Swan Hotel
Derby
The European, Breadsall Priory, The Hilton
Birmingham
The Hyatt , The Grand, Novotel
Sheffield
The Holiday Inn, The Charnwood
Manchester
The Britannia, Victoria & Albert
Glasgow
The Hilton
Dublin
The Westbury
Nottingham
The Royal
Cardiff
Jurys
Swansea
The Hilton
Brighton
The Grand

If you are trying to find out where a DJ is staying, your best bet is to check out the most expensive hotels in the area (depending on which DJ it is, of course). Holiday Inns are popular almost everywhere, as are several Hiltons and Marriotts, but the chains are certainly less likely to tolerate excessive party action

Special thanks to Grolsh, Arti, Amy, Sunitta and Barry Ashworth

SMOKING KILLS

Chief Medical Officers' Warning
5 mg Tar 0.5 mg Nicotine

The Aloof

words **Martin James** pictures **Kim Tonelli**

going ape

Contrary to the lofty heights suggested by their name, THE ALOOF are so down-to-earth that they've got grass stains on their knuckles. Not that this has stopped their music from undergoing an ether-bound evolution

THE LEGEND OF THE ALOOF GOES BEFORE THEM. MUSICAL HEAVYWEIGHTS IN A MULTITUDE OF AREAS, these Londoners epitomise the very idea of a supergroup. Just take one look at the line-up. There's Dean Thatcher, the DJ and producer responsible for such projects as Red Snapper and Air People. Then there's Jagz Kooner and Gary Burns, the guys often credited as having been the real talent behind Sabres Of Paradise. Add the bluesy-voiced Ricky Barrow and you have a unit worth their weight in the vice of your choice, with a seemingly endless supply of inspirational songs to match.

With this in mind, you might expect The Aloof to be pretty full of themselves. The personification of arrogance. Aloof in every sense of the word. So it comes as a something of a surprise to find that they are totally down-to-earth. Like the Naked Apes, the Sunderland lads who inject their blokes-together humour into the otherwise pretentious proceedings of "The Girlie Show", they cut through the self-important bullshit which is rife in the music world and bring it all back to basics.

Interviewing this foursome turns out to be more like going for a pint with a bunch of mates than exploring the inner depths of some would-be starlets' shallow psyche. A refreshing change indeed.

"Come on over here and have some fun" ("Stuck On The Shelf")

A NORTH London pub. The drinks have barely touched our lips before the conversation turns to the pusuit of all manner of intoxicants. It's The Aloof's favourite topic. Between sniffs, a flu-ridden Gary Burns talks about some guys he knows who have taken to storming past lone assistants in chemist shops, grabbing as much as they can from the dispensary and running out again.

"They're even not bothered if they only get a handful of inhalers, as long as they can get a buzz off them," he laughs. "Still, an inhaler would suit me at the moment. The only drugs I'm interested in just now are Lemsip and Night Nurse!"

The joker in the pack, Gary continually interrupts the proceedings with smart one-liners. Not that the others aren't wickedly funny, too. Fired up with tales of on-the-road binges, they continually talk over each other until they collapse into a mess of laughter.

"Last summer, we played loads of European festivals," explains Jagz Kooner. "For a couple of weeks, we took an amazingly large quantity of everything illegal we could lay our hands on."

"We also had 25 crates of lager which we got through in two days on this boat in Denmark," adds Gary with pride. "Six litres of spirits, too."

"And I don't even drink!" pitches in Jagz.

"We also spent £135 on food which went in one day," ➡

(left to right) Dean Thatcher, Ricky Barrow, Jagz Kooner and Gary Burns

interjects Dean Thatcher. "We were living off pistachio nuts for the rest of the tour. The floor of the van was just a layer of shells."

"You could say this period was very influential on the writing of our new album," says Ricky Barrow, causing involuntary fits of laughter from the others.

If The Aloof's forthcoming "Sinking" album is the result of their on-the-road antics, then it's all the better for it. It's a more cohesive collection than last year's "Cover The Crime". It's more song-based, too. With thundering drums, twisted guitars and huge string sections, each track opens up to a lush vocal lament from Ricky. Famed among the band for his storytelling prowess, Ricky is in no doubt as to why "Sinking" sounds a more solid item than "Cover The Crime".

"There's a theme holding the album together," he says. "It's all about tripping and..."

"Abuse," interrupts Jagz.

This is indeed a subject which runs throughout "Sinking". From the squalid use of other people explored in "One Night Stand" to the self-abuse scenario of "Hot Knives At Lunchtime", Ricky's lyrics take a pretty damning view of both interpersonal and intrapersonal relationships.

"It's a selection of our experiences, not all of which have been nice," he offers. "'Wish You Were Here', for instance, is about losing it when you don't want to. A lot of people think it's a love song, though."

"We don't do love songs," exclaims Gary, chuckling into his beer and encouraging the others to follow suit.

"Some people see love as another form of abuse," someone shouts over the cacophony.

"Especially with animals," says Dean. "Sod 'Freddie Star ate my hamster', the headline for this should read, 'The Aloof shagged my guinea-pig and then ate it!'"

"I'm just a victim of myself/There's no abuse like self-abuse, they say/I drink until I drop/And take whatever comes my way" ("Abuse")

THE Aloof, as you will surely have realised by now, are not noted for their abstinence when it comes to chemicals. Indeed, such are the rumours of the band's intake that you could almost imagine them rattling as they walk. But unlike those who come to rely on substance abuse to support them in their day-to-day activities, all four of these guys maintain they are very much in control.

"We have a right good crack for a few days, but then lay off it for a while," explains Jagz. "But we've never got into the nasty side, you know, desperately trying to score and looking ill on it. I think you only get like that drinking a bottle of Jack Daniels every day or doing smack."

Which brings us to the changing drug habits of clubland, the way that the luved-up Ecstasy vibe has been giving way to coke-head arrogance.

"The first track on the album, 'Bitter Sweet', is about somebody doing way too much nosebag and thinking they're really together when they're not," reveals Ricky.

"It's dangerous when people use coke thinking it keeps them together," adds Dean. "They're basically using it as a crutch."

"I'd never let somebody put it on my crotch," comes Gary's obligatory jokey retort. "Actually, it's supposed to be pretty good for that. Keeps you going for hours."

"I have a really bad time on tequila. I once ended up hanging out of a cab, throwing up. But in my head, I was in 'Starsky And Hutch', running down the road jumping on people's cars!"

"It turns you into a real love god," giggles Dean.

"Well, he needs all the help he can get," splutters Jagz.

"Everyone knows someone who knows someone who has keeled over," says Dean, suddenly giving the conversation a serious twist. "But our drug use isn't on that kind of level at all. Avoiding that nasty side comes down to having belief in yourself. And that's something we've got plenty of."

"I actually prefer getting pissed," says Ricky. "At least I can remember what I did the night before. As long as it's not tequila. That stuff just kills me. I have a really bad time on it. I once ended up hanging out of a cab, throwing up. But in my head, I was in 'Starsky And Hutch', running down the road jumping on people's cars!"

"Imagine being a tequila worm, though?" fantasises Dean. "What a way to go!"

"Partners in crime/We never took the straight line" ("Stuck On The Shelf")

THE Aloof first came together in the far-off, heady days of progressive house. Already a renowned DJ, Dean decided he wanted to explore some musical ideas of his own and his search for a collaborative partner lead to Jagz. At that time best known for his work with This Ragged Jack, the ill-fated Balaeric rockers whose line-up also included Ben Mitchell of Boomshanka fame, Jagz had already been experimenting with house grooves and the pair quickly came up with the classic "Never Get Out Of The Boat".

A muscular collision of hypnotic techno and organic house, the track was picked up by Pete Tong, who licensed it to ffrr. With the addition of Ricky on vocals and Gary on keyboards, The Aloof then signed to Cowboy Records in 1992, issuing two stunning singles, "On A Mission" and "Purity". A two-year hiatus followed, after which they re-emerged with their own label, Flaw, releasing another brace of superb singles and the "Cover The Crime" album.

By now employing the services of percussionist Richard Thair, who has since left to concentrate on his work with Red Snapper, The Aloof had been transformed into a dubbed-up techno-rock monster. All feet on the monitors and epic beats driven into hotel swimming pools. In an almost perverse expression of nihilism, they flew full in the face of fashion. It's an ethos they remain true to today.

One of the first club outfits to explore more traditional rock avenues, it came as no surprise when The Aloof decided to take their music out live. However, their first few dates were less than successful. Mention of a gig in a small venue in Kensington, at which the band featured a violinist, has the foursome reeling in shock.

"You weren't there were you?" asks Dean, spitting a mouthful of lager back into his glass. "That gig was a fucking disaster. A big mistake."

But it showed The Aloof were aware of the many directions dance music could take with the simple introduction of live instrumentation. It's an experimental ethic which they put down to the warehouse days.

"Those early days of clubbing were really vibey times," says Gary. "The first few years were fucking mad."

"Clubland is totally different now," laments Dean. "You used to go to a club and hear loads of different sounds, something a bit rocky next to pure house, but these days it's all divided up into specific styles."

"You'd hear tracks such as The Waterboys' 'Whole Of The Moon' next to some really excellent Chicago stuff," says Jagz, his eyes glazed with the early symptoms of the flu. "I think a lot of people who have got involved since then are really narrow-minded. Or just plain stupid. I mean, this whole scene was born out of the idea of listening to different types of music. These days, a techno fan will only listen to that one style. Then there's the handbag crowd, who go home and put on their Nolans records..."

"It's mixing snobbery which has divided up the scene," adds Dean, moving on to one of his favourite subjects. "Crowds are now so into the idea of perfect mixing that they'll come down on a DJ if he messes up. Which creates the problem of how to play one type of record next to another and make it sound good in the mix. You can't. It's impossible. So most DJs just play safe."

"I have pushed it but it will not move/I can feel it but it's stuck on the groove/I will never be the same again" ("Wish You Were Here")

IT is The Aloof's growing dissatisfaction with clubbing which has inspired them to introduce a wider musical palette for "Sinking". The dance grooves are still there, but the material boasts a new, stronger sense of melody. There's more than a hint of A Certain Ration circa "Too Each" about it.

"I think we have stuck our necks out on this album," explains Jagz. "It's not a dance record, but it is dancefloor-friendly. If anything, the music we've been influenced by is miles away from club stuff. Spiritualized, for instance."

"When I'm relaxing, the last thing I want to listen to is techno," adds Dean.

"Techno records are so boring these days," continues Jagz. "The problem is that the best techno records have already been done. We've had all the variations we're going to get. At the moment, I'm just listening to guitar groups like The Flaming Lips and Jon Spencer's Blues Explosion, and more leftfield tracks such as the Ninja Tune stuff. A lot of dance music today is formulaic shite."

Jagz sighs, opening the way for Dean to talk about what he sees as the imminent death of dance music as we know it.

"People sit there going, 'You've got to put this sound with that hi-hat pattern or the kids won't buy it', but that's total fucking bollocks," he declares. "The remixing trend is fucking things up as well. The other day, I got a Moby remix of a Michael Jackson record. I was thinking, 'You what...?'. If we ever had 'Sinking' remixed, I'd love to let Spiritualized loose on the title track. I'd really like to have a go at them, too. It would be far more interesting than a Moby remix, that's for sure!"

"If there is any justice in this world, the entire dance scene will implode and something new and exciting will emerge," adds Jagz, before providing the final chuckle of the interview. "I just hope that people won't try to pigeon-hole our album, because the only thing you find in pigeon-holes is pigeon shit!"

Cue more uproarious laughter and suggestions of an alternative use for a pigeon, a couple of light bulbs and a Malaysian girl. Very little is left to the imagination.

Typical of lads down the pub, eh? Now, whose round is it?

"Make mine a Lemsip," cry Jagz and Gary in unison.

Oops. There goes your heavyweight reputation, boys!

'Wish You Were Here' is currently available as a single on east west. The 'Sinking' album follows on May 27, also on east west

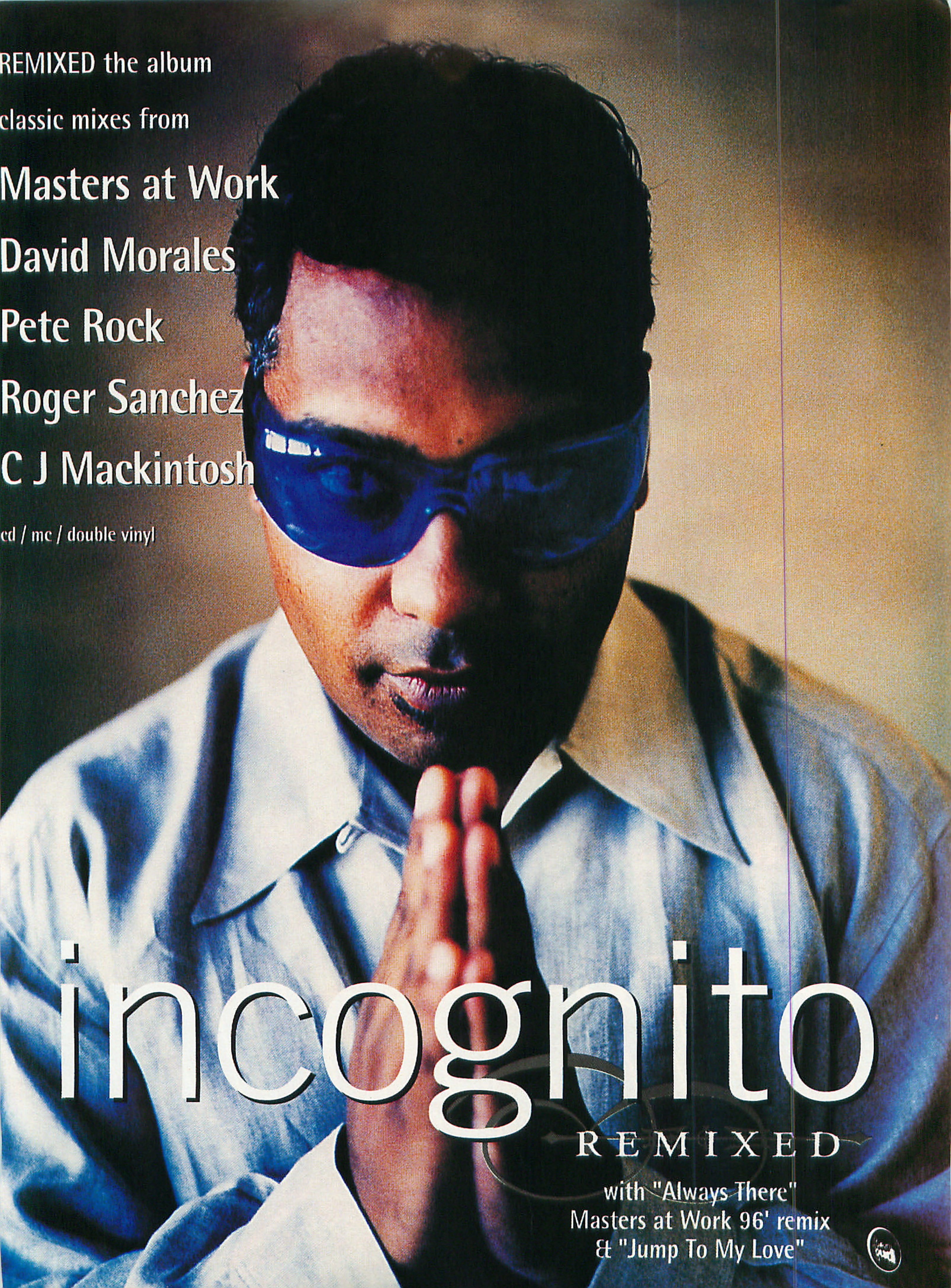
HAPPY SNAPPER

Richard Thair on why he left The Aloof to concentrate on Red Snapper

"I decided to leave The Aloof just before Christmas. The Aloof and Red Snapper were both getting really busy and I felt I had to choose between the two. I didn't want either of them to suffer. I felt more drawn to the Red Snapper project, but it was sad to leave because I've got so many special memories of my time with The Aloof. Especially the festivals we played last summer.

"There were no hard feelings about me going and we're still really good friends. The others were probably surprised, but they are totally supportive of what I'm doing now. In many ways, it was Dean Thatcher who first encouraged me to do the Red Snapper stuff. At a time when everything was about DJ culture, it was very unusual for a DJ to recognise other musical possibilities, but Dean heard my strengths straight away.

"The new Snapper tracks will surprise a lot of people. Although the album isn't going to be released until August, most of it is finished. It has loads of very fast tracks and also a few vocal songs. All we need now is a title for it."



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classic mixes from

Masters at Work

David Morales

Pete Rock

Roger Sanchez

C J Mackintosh

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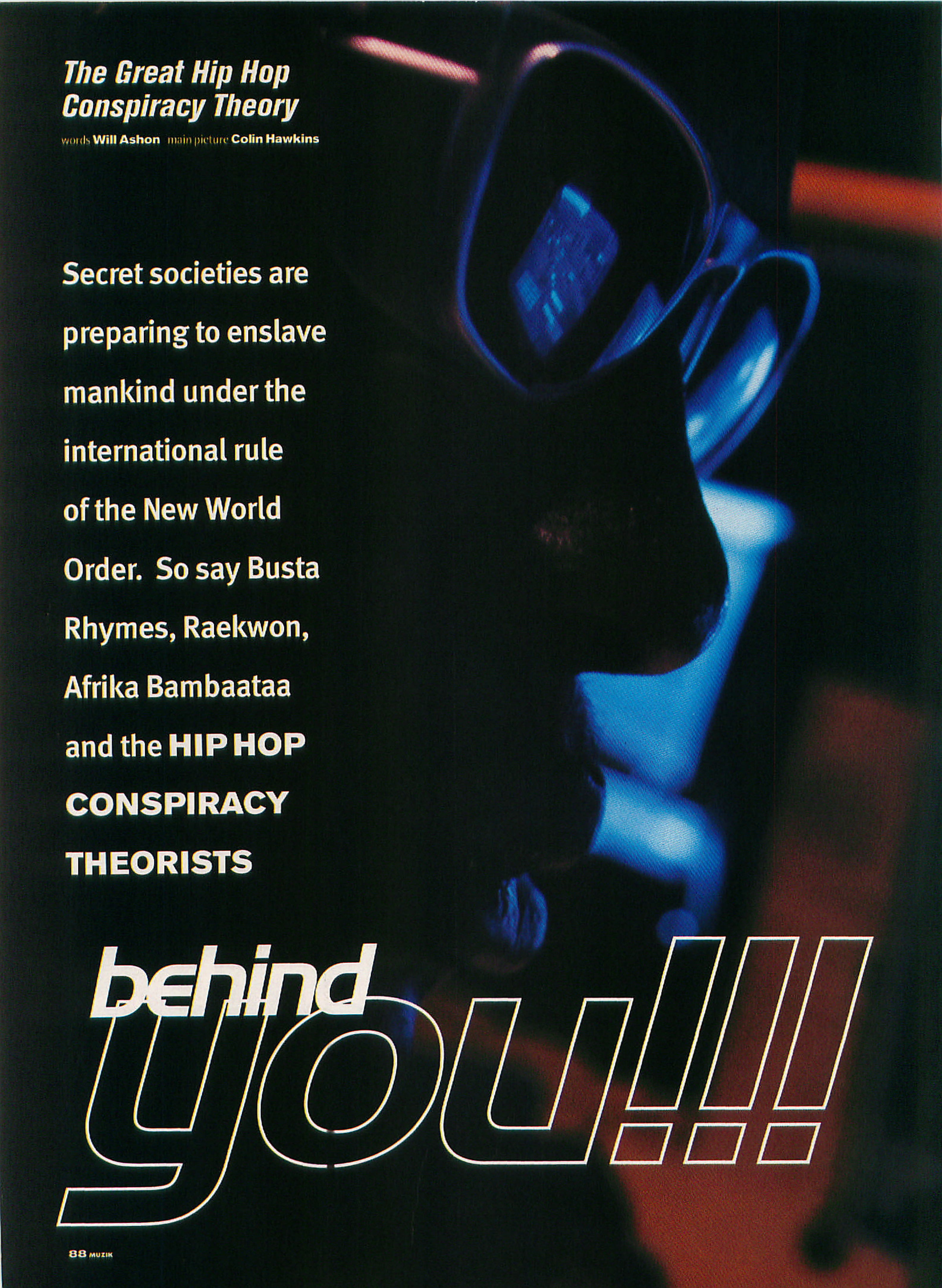
with "Always There"
Masters at Work 96' remix
& "Jump To My Love"



The Great Hip Hop Conspiracy Theory

words **Will Ashon** main picture **Colin Hawkins**

Secret societies are preparing to enslave mankind under the international rule of the New World Order. So say Busta Rhymes, Raekwon, Afrika Bambaataa and the **HIP HOP CONSPIRACY THEORISTS**

behind you!!!

"The eye on the dollar symbolises Illumination
The society secretly overseeing population
Understand it
The government plans to enslave the planet
I'm trapped in a phase, thinking of ways, can it happen?
Eighty five per cent of the population napping
Praying in churches, catching the Holy Ghost clapping
Travelling 9,000 miles across the border
Teaching my peoples that age of the New World Order"
AZ – "WE CAN'T WIN"

"WE ARE LIVING IN THE LAST DAYS, BUT THE REAL FUCKED-UP EVENTS haven't started coming yet. We're just seeing little signs. In the last days, Man is going to love himself more than he loves God. And we're living in that time-frame. Niggas don't care about each other. Muthafuckas aren't lending a helping hand to the next man. They're just interested in doing their own shit."

Busta Rhymez, the dreadlocked mass of energy known more for his hyper rhyming than any deep interest in the state of the world, is laying down the law like an old preacher.

"I just see the world getting really fucked-up. Honestly. There are these secret societies and a lot of muthafuckas we don't see controlling this world, man. If we don't learn about the muthafuckers, when they start changing shit around, we won't understand, we won't know who to point the finger at. We won't even know who to turn to for help."

HIP hop has changed dramatically in the 17 years since "Rapper's Delight" was released. By the late Eighties, what had started out as party music had become, in Chuck D's famous description, "Black CNN". Entering into the Nineties, the emphasis changed again, the gangsta phenomenon inviting comparisons with the big-budget action movies of the day.

And in 1996, it's changing again. The political instincts of groups like Public Enemy are being combined with the strong sense of hopelessness which drives gangsta rap. The result? Conspiracy.

America has, of course, been prone to conspiracy theories ever since the assassination of John F Kennedy, and hip hop has boasted various degrees of interest in the subject for nigh on a decade. There was PE's claim that *"J Edgar Hoover coulda proved to ya/He had King and X set up/Also the party with Newton, Cleaver and Seale/He ended"* ("Party For Your Right To Fight"). Going further, Movement Ex recorded a whole song stating that AIDS had been laboratory-manufactured with the intention of destroying the black race ("KK Punanni").

Yet despite the fact that, at the time, Movement Ex were considered to be extremist Black Muslim separatists, nothing they or PE said comes close to the claims which are being made by the theorists of the mid-Nineties. From the Godfather of hip hop, Afrika Bambaataa, to the likes of Wu-Tang Clan, a new consensus is building. Wherever they look, hip hoppers now see signs of an over-arching conspiracy.

The aim of the supposed conspirators? Bambaataa sums it up succinctly, his giant leg jiggling with nerves or exasperation.

"You're already a slave," he says. "What it all boils down to is they don't want people to think no more. Like Uncle George Clinton said, 'Thinking ain't illegal yet'. But they're working on taking that away. They're making jails which are underground, man. Jails which are in deep, far away places."

WITH remarkable consistency from person to person, here's the story which is being told. Secret societies, including the infamous Illumanti, are aiming to enslave the population of the planet under the international rule of the New World Order. As Bambaataa puts it, "Everything under one rule and one leadership and one law".

Two ideas come into play here. The first is that the planners of the New World Order are attempting to create an international cashless society. Bambaataa and Wu-Tang Clan's Raekwon both point to the single European currency as an example of a move towards this.

"You've got to be smarter and wiser with yourself," says Raekwon. "You've got to know how to handle certain opportunities in life. Because there soon ain't going to be no more money."

The second idea is that, as there are simply too many people on the planet to be easily managed, the architects of the New World Order are preparing the ground for mass genocide.

"They're doing away with welfare, they're trying to change all kinds of shit to make living conditions more difficult for the less fortunate," argues Busta Rhymez. "And that shit is all for a reason. Those muthafuckas are trying to eliminate a certain percentage of the population to make the world easier for them to control."

But where's the proof? Where are the specific examples?

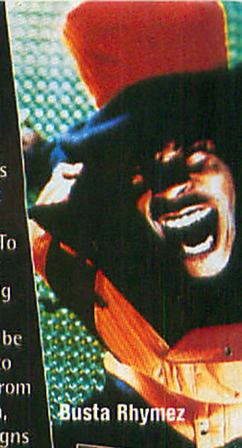
"You want examples?" says Raekwon. "You've just got to know, man. You've got to know in your heart. I don't like to name things specifically because I know the penalties of that shit. That shit could play with my fucking record deal. It could play with my entire livelihood. If I say anything, they'll try to strike at me."

Bambaataa, however, is a little more forthcoming.

"Look at your ID cards, look at your driver's licence. Look at the way cameras watch your ass everywhere you go. You'll soon have some camera watching you when you take a shit. And what about all this stuff with microchips? What about AIDS? You go down to the hospital and they jab you with a needle. The next thing you know, you've got AIDS or cancer. You drink right out of your taps but, if you look under a microscope, you will see all kinds of crazy shit living in your water.

"I'm telling you, there's a whole deep situation going on and it's going on worldwide."

TRICIA Rose, an academic at New York University and one of hip hop's most stringent theorists, has written, "It is no wonder so many people are looking to rappers rather than politicians for political direction and vision". ➡


Busta Rhymez

Chuck D

George Clinton

Afrika Bambaataa

Raekwon

The Great Hip Hop Conspiracy Theory

With this in mind, it is too simple to dismiss the rap world's interest in conspiracy theories as paranoid ramblings. Instead, could it be that the leading voices of the hip hop community have once again caught on to a truth earlier than everybody else?

Bambaataa is philosophical about it.

"Certain ideas are always taken as the popular version of truth. If you say, 'Columbus discovered America', that's the popular version of truth. But underneath is another truth which says, 'Columbus did not discover America. There were already millions of people there. He didn't even land on what is now the USA, anyway'. And this underground version of truth will some day over-ride the popular version to become a real truth. Isaac Newton, for example, went against the popular version of truth and he wasn't a renegade or a radical. Once you know truth, belief disappears."

"That's why hip hop is treated the way it is," concurs Busta Rhymez. "It's the rawest form of music and the people making it are coming with the truth. The devil does not want you to know how filthy he is in his affairs because once you discover that, you're going to run him out. And a lot of muthafuckas in power are devils. They don't want us to know about them because when we find out the truth, we're going to fuck shit up for them."

Recent changes in the US freedom of information laws have revealed the extent to which successive American governments have engaged in covert operations over the years, ranging from experimenting with radioactivity on their own population to destabilising groups such as the Black Panthers. As Afrika Bambaataa points out, it's also undoubtedly true that the provision of health care in the US has been affected by commerce and, in particular, the power of the pharmaceutical giants. Then there's the fact that, since the late Eighties, the black community has been seriously reassessing a perceived Eurocentric bias in the way that the history of America has been taught.

"There's a generational fallout from Afro-American organisations having been infiltrated by the CIA and the FBI for years," declares Tricia Rose. "A lot of black political leaders have been brutalised and unfairly treated in the face of a public narrative of democracy, and people have lost a kind of faith which is very hard to replace. I don't think the conditions being described are even close to what might actually be happening."

There is, however, a jump between believing any of the individual claims and believing an elite secret society is seeking to dominate the world. Unless you enter into this closed circle, the facts don't prove anything. Once you are inside it, they prove everything.

STILL not convinced? Then why are rap artists currently talking more about international conspiracy than any other subject? One idea which has been put forward is that it is connected to the collapse of the dreams embodied in the push for civil rights during the Sixties. Many black Americans are now living in worse conditions than their parents did three decades ago.

Hip hop was created by the children of the civil rights movement as an optimistic reappropriation of the inner city. But organisations such as the NAACP (the National Association for the Advancement of Coloured People) no longer head up the black community. The most popular movement for America's young black people is Louis Farrakhan's Nation Of Islam, yet as KRS-1 recently wrote, "Our present leadership has failed us. They invite us to Washington by the thousands, only to beg us to bail them out of economic debt. They talk about rebuilding the family, but leave women out of meetings. They have no new ideas and no new plan of forward movement".

So does the turn to conspiracy theory, alongside tales of lawlessness, hopelessness and alienation, represent the collapse of political hope in black America? Well, there are certain problems with this argument. For one, it isn't just a "black thing".

"Let me tell you something, man," says Raekwon, his frustration barely concealed. "It ain't going to be about any of that black and white shit, that nationality shit. It's going to be about rich and poor."

To emphasise the point, both Bambaataa and Raekwon cite a book entitled "Behold A Pale Horse" by William Cooper, a man connected with the militia movement in Arizona. It might seem strange that black rappers are creating an outlet for someone associated with far-right white supremacists.

But not to Bambaataa.

"Knowledge is not colour-based," he asserts. "If the man said the truth, then truth is truth. If Farrakhan said it, truth is truth. If Nostradamus said it, truth is truth. If a Ku Klux Klan member said it and it deals with the truth, truth is truth. You've got to take it for what it is."

So is this part of a wider collapse of faith in the American political system? The marginalised and the disenfranchised combining in their disillusionment with conventional politics and their hatred of the folks up on Capitol Hill?

Trica Rose certainly believes this is the case.

"In the United States, there is no mainstream political discourse willing to acknowledge the fact that around 80 or 90 per cent of the people own less than 20 per cent of the wealth," she says. "There's no discussion of that fact and what it means. I think the political system here is considered profoundly bankrupt, not only by people of colour, but by everyone. There is cynicism and alienation both in America and, I should imagine, in Europe. The system is not offering the people anything, so they concoct alternative modes of understanding to fit in with their position."

THE conspiracy movement is also undoubtedly a response to the onset of a new millenium, as evidenced by Busta Rhymez' scream of *"We got five years left"* on "Everything Remains Raw". As such, it can be seen as part of the general movement of millenarian angst which stretches through New Age cod-philosophies, religious fundamentalism, self-help obsession, body modification and more.

In this context, despite their often esoteric fascinations and questionable political ties, the rappers are at least concerned with important economic and political realities. What's more, they preach self-knowledge and grass roots organisation to fight the overwhelming feeling of powerlessness.

"If somebody doesn't know who they really are, they can always be controlled," says Busta Rhymez. "Eighty five per cent of the population of the world are going in the wrong direction because they don't know who the fuck they are. You're born, you're told that this is your name and you grow up in a society where you have to follow rules which don't even respect the culture you might have."

For Afrika Bambaataa, the mission is clear.

"We are fighting for the minds of the masses of the human family here on this planet," he concludes. "Start reading books, start making an analysis and you will start seeing the picture, too. The same way that you people out there fought against the Poll Tax, the same way you fought to have the freedom to party, is the same way you've got to mobilise everybody."

Tricia Rose, however, sees such optimism as misplaced.

"I'm really not sure what the end of a conspiracy theory is, politically," she observes. "I mean, how do you organise people? Who do you trust? How do you know who belongs and who doesn't? How does an almost pathological anxiety get translated into action and survival? Because if what we're talking about is a global phenomenon, there isn't anywhere else for us go."

BOOK 'EM

"Start reading books," says Afrika Bambaataa. The advice is the same across the board. If you want to understand the New World Order, you need to do your homework...

"Behold A Pale Horse" by William Cooper

Compiled by a former member of the United States Naval Intelligence Briefing Team and a leading light in the Arizona Militia movement, this is the current classic of conspiracy theory. Cooper's 500-page book runs through every possible piece of the conspiracy jigsaw puzzle, from the pyramids to alien implants to plans to detonate Jupiter at the end of the millenium. Lots of sentences in capital letters and the words "Top Secret" printed at the bottom of every page, plus a long introduction about how much Cooper loves his wife and child.

Typical Quote: "George Bush, when he was initiated into the Skull & Bones, did not lie naked in a coffin with a ribbon tied round his genitalia and yell out details of all his sexual experiences because it was fun. He had much to gain by initiation into the Order. As you can now see."

"The Revelation Of Saint John The Devine"

The last part of the New Testament, the "Book Of Revelation" is a traditional favourite with fundamentalist Christians, millenarians, apocolophiles and conspiracy-spotters everywhere. As Busta Rhymez puts it, "It's the last chapter of The Bible and the only one which dictates everything yet to come. Like the coming of Almighty God, right? The coming of the signs to let you know that the last days are approaching. The coming of so many things." Where the Civil Rights generation looked to The Bible for spiritual strength, their children see solid predictions.

Typical quote: "And I looked and I behold a pale horse. And his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the Earth, to kill with sword and with hunger and with death and with the beasts of the Earth."

Nostradamus

Cryptic and open to multiple interpretations, Nostradamus' prohesies are big faves for those concerned with the fate of humanity. As Bambaataa says of "World Destruction", his 1985 collaboration with John Lydon, "Everything I said on that track came true, except for the big war of Islam against Russia and America, and that's about to happen. Check what I said on there and you will hear a lot of it was worked out from what Nostradamus wrote."

Typical quote: "In the year 1999 and seven months, from the sky will come the great King of Terror. He will bring to life the great King of the Mongols. Before and after, war reigns happily."

"The New World Order" and "The Unseen Hand" by Ralph Epperson

The holy grails of the committed seeker after conspiracy. Mentioned by just about everyone interested in the New World Order, but impossible to get hold of in Britain. Epperson is another man said to be connected to dodgy political movements, as evidenced by the reactions of in-the-know bookshop owners when asked if they had any of his work in stock.

Typical quote: Erm...

"The Illuminatus! Trilogy" by Robert Shea & Robert Anton Wilson

Conspiracy theory meets pulp fiction in this classic Sixties psychedelic account of the Illuminati, an all-seeing, all-knowing secret society whose symbol, an eye in a pyramid, appears on US banknotes. The book was described by Timothy Leary as "more important than 'Ulysses' or 'Finnegan's Wake'". But then Leary was said to have been a stooge of the CIA, anyway.

Typical quote: "In Washington, where it was still only two in the afternoon, the White House was in flames, while the National Guard machine-gunned an armed mob crossing the Mall... In Los Angeles, where it was 11 in the morning, the bombs started to go off in police stations..."

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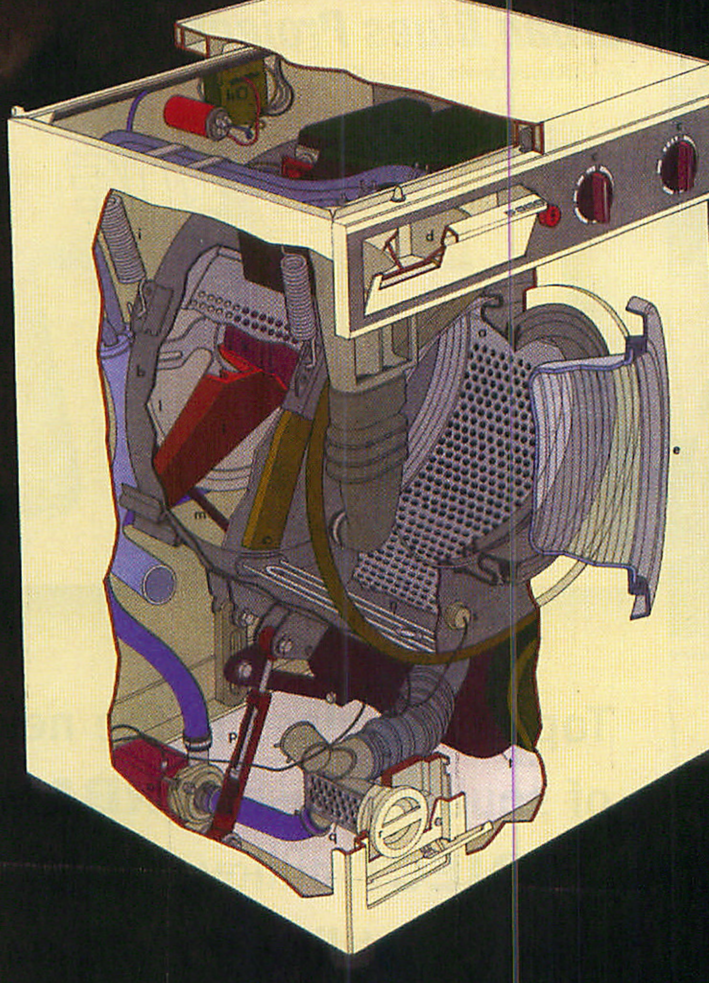

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MIAMI, FLORIDA. HOME TO THE WINTER MUSIC CONFERENCE, THE ANNUAL INDUSTRY SCHMOOZ-A-THON full of acetates and egos, beachwear and big deals. The sun-soaked resort on the East Coast of America which gets overrun every March with dance fanatics. From London to New York, Glasgow to Detroit, they're all at it, checking out the tunes and lapping up the spring sunshine.

But for Urban Blues Project, this was just another conference and just another success story.

At the same event last year, their classic "Deliver Me" single, recorded with the vocal talents of Michael Proctor, was one of the biggest records of the week-long session. This year, they went one better. Not only was their brand new production of Michael Proctor's "Love Don't Live" being caned on acetate by the likes of Tony Humphries and Li'l Louie Vega, but their latest Urban Blues Project single, "Your Heaven", was being played at almost every party worth the effort. And like "Deliver Me", it wasn't just gaining the attention of the vocal-heavy garage clique, it was crossing into the boxes of house jocks as well. It's the kind of record you'll hear as often among the Chicago trax-work of DJs like Farley & Heller as you would during the New Jersey mania of someone like Paul "Trouble" Anderson.

"We think songs are definitely coming back," states Marc Pomeroy, one half of the team.

"Yeah, we're starting to see a conscious flow of more musical, more song-oriented material," agrees Brian Tappert, his disc-spinning colleague. "It's a very time-consuming process doing vocals, but we are looking to create tracks which are timeless. It's something we strive really hard for. I have records in my box I've been playing out for a long, long time and that's the way I'd like ours to be."

> "One of the main problems right now is that there is so much crap out there as far as vocal material is concerned. I can quite understand why DJs have ignored songs"

Theirs is an attitude which has been missing in dance music for quite a while now. All too often, vocal cuts are put together with the minimum of effort. To most producers, the words don't really matter. As for the rest, who cares? So long as it sends the dancefloor crazy, who's going to worry about concepts like depth and meaning? All you need is three chords, a good-looking singer and the nerve to do it.

Thankfully, with artists such as Urban Blues Project around, a certain level of integrity is coming back into song-based dance music. Alongside people like Swing 52, Romanthony and the Robinson Wall project, they're fronting a new school in soulful house, free from kitsch keyboards and tacky, throwaway vocals.

FOR Brian and Marc, it all began sometime in 1990. Brian had moved to New York from his home in New Jersey and was trying to get into production. But despite his six years of experience behind the Technics, he was finding the transition between the club and the studio quite difficult. So one day, he just packed up and moved to Florida.

Once there, he met up with a promising r&b vocalist and keyboard player called Roy Grant. They hit it off, Brian's turntable experience perfectly complimenting Roy's musical skills, and the production outfit Jazz 'N' Groove was born. During one of their first sessions, they met up with Marc, who was the resident engineer at a studio they were using. He had just finished producing an album for Nile Rogers' late Eighties Ear Candy imprint and was trying to get back into house music.

"Brian came in for a session and I saw that he liked house music," recalls Marc. "I was going crazy because nobody in Florida liked house. There was an instant bond between us."

"He told me he had a 909," adds Brian. "I was like, 'You have a 909? Can I see it?!'"

"He just wanted to touch it," smiles Marc.

Brian and Marc began collaborating, swapping mixes on each other's projects, recording tracks like Jazz 'N' Groove's "Do Ya" and Choo-ables' "Hard To Get" for the Miami-based E-SA label, and working with Victor Simonelli and Tommy Musto's Suburban imprint. However, it wasn't until "Deliver Me" that their careers really took off. Together with their incredible, Deep Dish-style dub of Mone's "We Can Make It", it sealed Brian and Marc's reputation as one of the most innovative production teams around.

But Urban Blues Project's strengths aren't just in songs. They can also turn it out when it comes to creating the kind of instrumental records which rock a crowd. Both their Native Rhythm and RMA projects on New York's Bassline label fuse freestyle funk and live jazz into one huge, Masters At Work-style groove. And for most DJs, what they do with sounds is more accessible than what they do with vocals.

So do they see any way out of the instrumental-heavy playlists many clubs are sticking to?

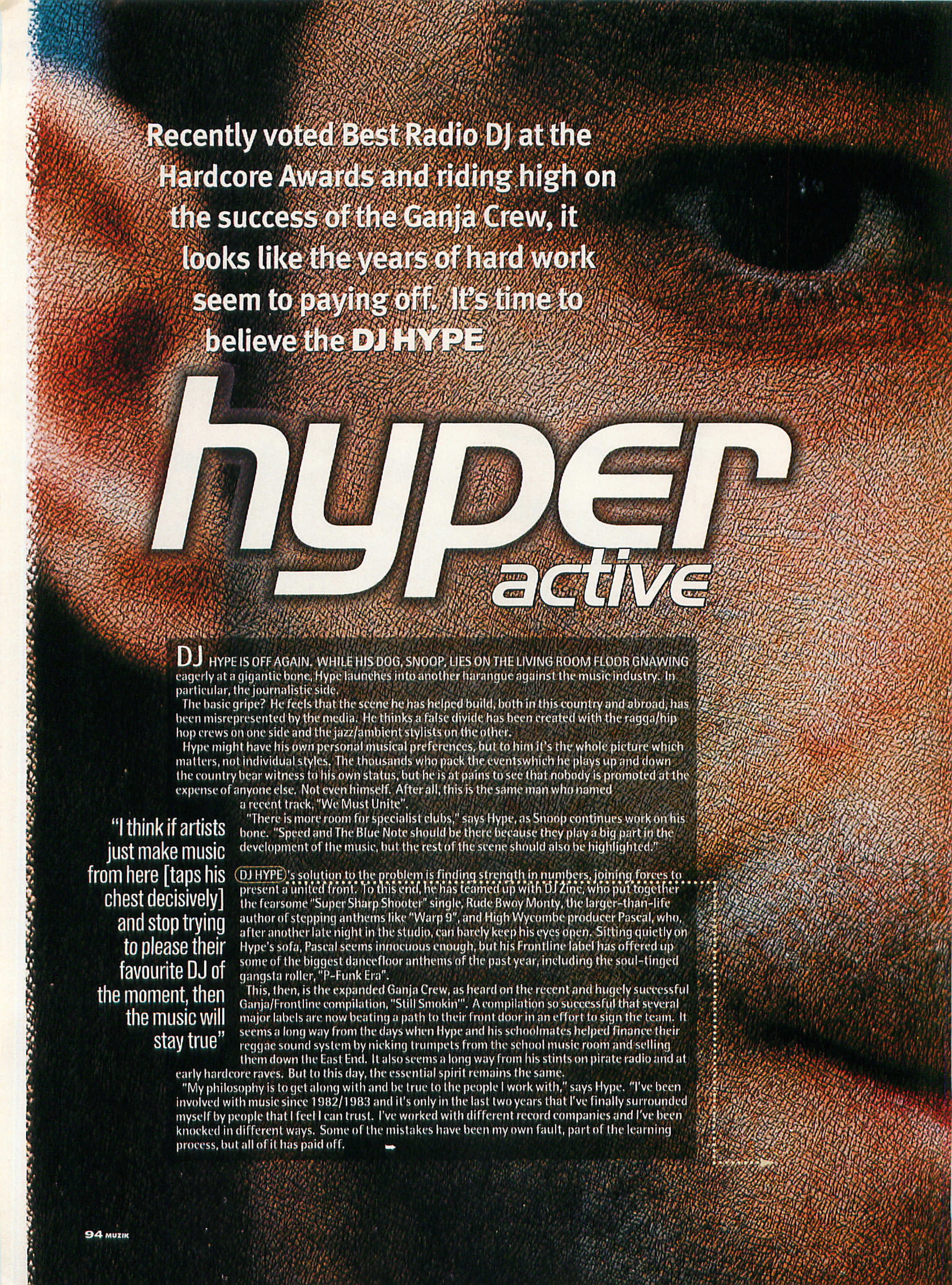
"I can see why it's happened this way," offers Brian. "Whenever I'm playing as a DJ, I find that a lot of the records which work are instrumentals. The crowds like them and so do I. But I also like songs and I think it's very important to develop your songwriting skills.

"The trouble is, it takes time and it's not easy, which is why a lot of people don't bother. For me, songwriting is very personal. When I write lyrics, they mean a lot to me. I think that's very important. Songs which are about silly things tend to be silly songs. I like lyrics which have meaning, vocals which are deep. Unfortunately, they don't seem to sell very well!"

"One of the main problems right now is that there is so much crap out there as far as vocal material is concerned," adds Marc. "I can quite understand why DJs have ignored songs."

"In the old days, when all those classic records were made, real instruments were involved," concludes Brian, "It wasn't just one guy with a midi keyboard and a computer. There was an orchestra with an arranger and a vocal producer. Those were full productions and that's what we want to take it back to. It's very inspiring for us to see records like Incognito's 'Always There' featuring Jocelyn Brown, the original Salsoul string section and Vince Montana. To me, that's a good sign for the future."

'Your Heaven' and Michael Proctor's 'Love Don't Live' are out now on Sulphuric, USA



Recently voted Best Radio DJ at the Hardcore Awards and riding high on the success of the Ganja Crew, it looks like the years of hard work seem to paying off. It's time to believe the DJ HYPE

hyper active

DJ HYPE IS OFF AGAIN. WHILE HIS DOG, SNOOP, LIES ON THE LIVING ROOM FLOOR GNAWING eagerly at a gigantic bone, Hype launches into another harangue against the music industry. In particular, the journalistic side.

The basic gripe? He feels that the scene he has helped build, both in this country and abroad, has been misrepresented by the media. He thinks a false divide has been created with the ragga/hip hop crews on one side and the jazz/ambient stylists on the other.

Hype might have his own personal musical preferences, but to him it's the whole picture which matters, not individual styles. The thousands who pack the eventswhich he plays up and down the country bear witness to his own status, but he is at pains to see that nobody is promoted at the expense of anyone else. Not even himself. After all, this is the same man who named a recent track, "We Must Unite".

"There is more room for specialist clubs," says Hype, as Snoop continues work on his bone. "Speed and The Blue Note should be there because they play a big part in the development of the music, but the rest of the scene should also be highlighted."

> "I think if artists just make music from here [taps his chest decisively] and stop trying to please their favourite DJ of the moment, then the music will stay true"

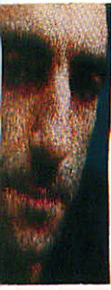
DJ HYPE's solution to the problem is finding strength in numbers, joining forces to present a united front. To this end, he has teamed up with DJ Zinc, who put together the fearsome "Super Sharp Shooter" single, Rude Bwoy Monty, the larger-than-life author of stepping anthems like "Warp 9", and High Wycombe producer Pascal, who, after another late night in the studio, can barely keep his eyes open. Sitting quietly on Hype's sofa, Pascal seems innocuous enough, but his Frontline label has offered up some of the biggest dancefloor anthems of the past year, including the soul-tinged gangsta roller, "P-Funk Era".

This, then, is the expanded Ganja Crew, as heard on the recent and hugely successful Ganja/Frontline compilation, "Still Smokin'". A compilation so successful that several major labels are now beating a path to their front door in an effort to sign the team. It seems a long way from the days when Hype and his schoolmates helped finance their reggae sound system by nicking trumpets from the school music room and selling them down the East End. It also seems a long way from his stints on pirate radio and at early hardcore raves. But to this day, the essential spirit remains the same.

"My philosophy is to get along with and be true to the people I work with," says Hype. "I've been involved with music since 1982/1983 and it's only in the last two years that I've finally surrounded myself by people that I feel I can trust. I've worked with different record companies and I've been knocked in different ways. Some of the mistakes have been my own fault, part of the learning process, but all of it has paid off. ➡

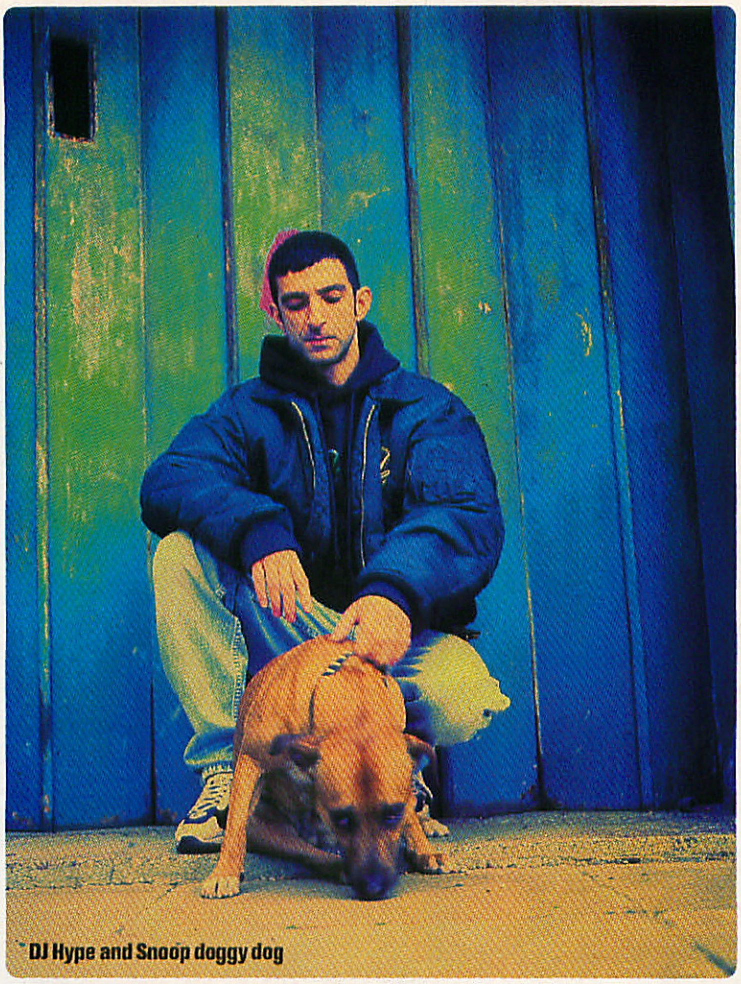
DJ Hype

words **Rupert Howe**
pictures **Colin Hawkins**



DJ Hype

"Our album has done really brilliantly and I'm travelling all over the world. This year, I'm going to Canada, Germany, Switzerland, Australia and Japan. I know what I'm worth. People think, 'Oh, he's a bit outspoken', but I've lived the life. Now I'm at a stage in my career where I'm surrounded by great people. They listen, they act, and it works."



DJ Hype and Snoop doggy dog

The Ganja Crew (left to right) Zinc, Hype, Monty and Pascal

ALL things considered, life is looking pretty fine for DJ Hype right now. His legendary turntable skills, honed in his youth as a hip hop scratch-mixer, have never been more in demand. They have won him not only an award for the Best Radio DJ at the recent Hardcore Awards, but bookings at events right across the globe. And his records keep selling in ever-increasing quantities.

Not that Hype is content to simply bask in the rosy glow of these accolades. That isn't the way of the man. In true renegade style, he is very much of the here and now, always sharp, always alert, always looking for the next line of attack and not indulging himself in idle thoughts of tomorrow.

"As for where the scene is heading, I don't know," he says when questioned about the future of the music. "Because I play all over the world, I notice different countries are at different stages. In Britain, the scene has developed from house and hip hop, and it's been a slow progression. In other countries, though, they have just been hit with it and whatever they hear first they think is the real thing. When I went to Paris, they were more into LTJ Bukem and Metalheadz, in Canada they love the hip hop and ragga side, and in Germany they just like everything. When we played in Germany, I was on with Dett, plus there was Bukem and Conrad, and Grooverider. We all played really different styles, but the punters were cheering the whole time."

Maybe we need a bit more of that attitude over here?

"We've always needed it," sighs Hype. "My ideal night is to have me, Bukem, Randall, Grooverider, Brockie, everybody under one roof. Most people like all of the styles but they're not being given the choice anymore. If you're into strings, you have got to go to Speed because you're simply not going to hear them anywhere else."

If, on the other hand, earth-trembling basslines are your bag, you turn to DJ Hype. As many continue to do, of course.

"I'm playing to 3,000-plus crowds who are going apeshit, yet some people are saying, 'Yeah, but everyone's bored with that sound now'. If that's the case, then why am I playing everywhere and why are my records selling more than ever? It's a very funny way of saying you're bored with a sound."

> "I've met people who have got equipment coming out of their arseholes and what they're doing is just so sterile and bland"

Maybe too much time has been spent fretting over where jungle is headed. But for a type of music with so much urgency, energy and late 20th Century rage, it's probably inevitable that we've started searching early for signs of new inspiration. The problem, as Hype sees it, is that too many young producers are being influenced by what they think is hip rather than following their instincts.

"I think if artists just make music from here [taps his chest decisively] and stop trying to please their favourite DJ of the moment, then the music will stay true. It's starting to get a bit formulated at the lower end. The top producers will always make good music, but at the moment there are a lot of artists who are influenced purely by other drum 'n' bass artists."

OVER the years, Hype has always lead by example. Despite being quiet on the music front in the past couple of months, he has no shortage of ideas. His enthusiasm has been boosted by a new commitment to his DJing and recent overseas forays. Now it's just a question of putting pen to paper on a major record deal, stepping up the work rate, re-equipping his studio, and exploring the fusions of bass and drums more deeply.

These are the foundations being laid for the next Ganja Crew album, a collection which will provide a few surprises if some of the new material Monty and Pascal have been working on is anything to go by.

"I want to step forward, experiment, do some ambient, trip hop-cum-dub thing," explains Monty, covering just about all bases in the process.

"I've done this track which is in three parts," adds Pascal. "It starts off like a soul record, then goes into dub and then into more of a stepper's style. I've got loads of similar ideas and that's what the album's going to be for, the more experimental tracks."

Hype's sentiments exactly. And here is his chance to show he is not just about tearing breaks and subsonic basslines. It's his chance to confound the critics once again.

"The last album was basically made up of tracks for playing out, whereas the next album, though you're still going to have a dancefloor element, will be more about the music itself. Between the four of us, we've agreed that, out of the 12 tracks, at least one each will be for playing out and the other two can take whatever direction we want. They will be for us to show we're not just about 170 bpm music. I think the four of us have similar but different styles, and that should come across on the album.

"As a musician, I'm bored of the same old formulas. But as a DJ, playing out there for 52 weeks of the year, I can understand that getting the time to be experimental is difficult. In some respects, we're doing it the hard way, but we're true players."

Doing it the hard way is the Hype ethic. It can teach you some valuable lessons. Like the importance of having the skills to back up your words. Like being able to make something out of what others think of as nothing. Like being able to create some of the most memorable jungle epics of the last two years, from "Roll The Beats" to "Computerised Cops" to "Freestyles Of Bass", in a studio set-up in the back bedroom of his flat.

"I've met people who have equipment coming out of their arseholes and what they're doing is just so sterile and bland," he says. "The bottom line is it doesn't matter what you use. You can use the laces off your trainers and a dustbin lid if it works."

THROUGHOUT the interview, Hype's telephone doesn't stop ringing. At one point, a young drum 'n' bass producer comes round to play him a DAT of a new tune he's made. Later, he goes through Zinc's latest track with him and points out its strengths and weaknesses. Everybody wants to have a piece of this man's time, some words of advice, encouragement or reassurance.

And who better to ask than Hype? He knows the scene from front to back, from cluttered bedroom studios to capacity raves, from pirate radio to awards ceremonies. How else could he gain the unfettered respect of his peers?

"You say that people respect me, but I always think a lot of people don't," he admits. "I don't know, it's what goes on in a man's head. But having the feeling people don't respect me is what fuels me. If we sat here and people came round every day and went, 'You lot are bloody brilliant!', I think that we'd fall apart within a year or so because we'd be riding on our own glory and we wouldn't feel this need to prove ourselves anymore."

With that, he and Pascal are off to visit one of the labels currently offering large sums of money for their signatures. It's a mission Hype can undertake with confidence, secure in the knowledge that whatever battles he has to fight over issues surrounding the music, at least he's put the music itself beyond all argument. He knows his hour has come.

'Still Smokin" is out now on Ganja/Frontline. DJ Zinc's 'On Fire' is forthcoming on Ganja, while Dope Skillz' 'Yeah Boy' (also by Zinc) and Pascal's 'Reality' will be released shortly on Frontline

BELIEVING THE HYPE

PASCAL: "I've really got Hype to thank for helping me set up Frontline. We help each other, we're both there for each other. At the end of the day, I do the business side and he looks after the talking side, because that's what he's good at. What he's good at, I'm not, and vice versa. At the moment, Ganja and Frontline are two separate labels, but they're going to be joining up as one company later this year. The 'Still Smokin" album is just the start of it, it's just to show people we're going to be working together as two labels."

ZINC: "Hype's productions are totally underrated, because he's got such a high profile for his DJing. In magazines, when people are asked, 'Who do you rate as a producer?', they normally say Andy C, Roni Size, Krust and Goldie, while guys like Hype, who have been DJs, don't get the credit they deserve. People can't see past the DJing."

"romantique house from Paris."

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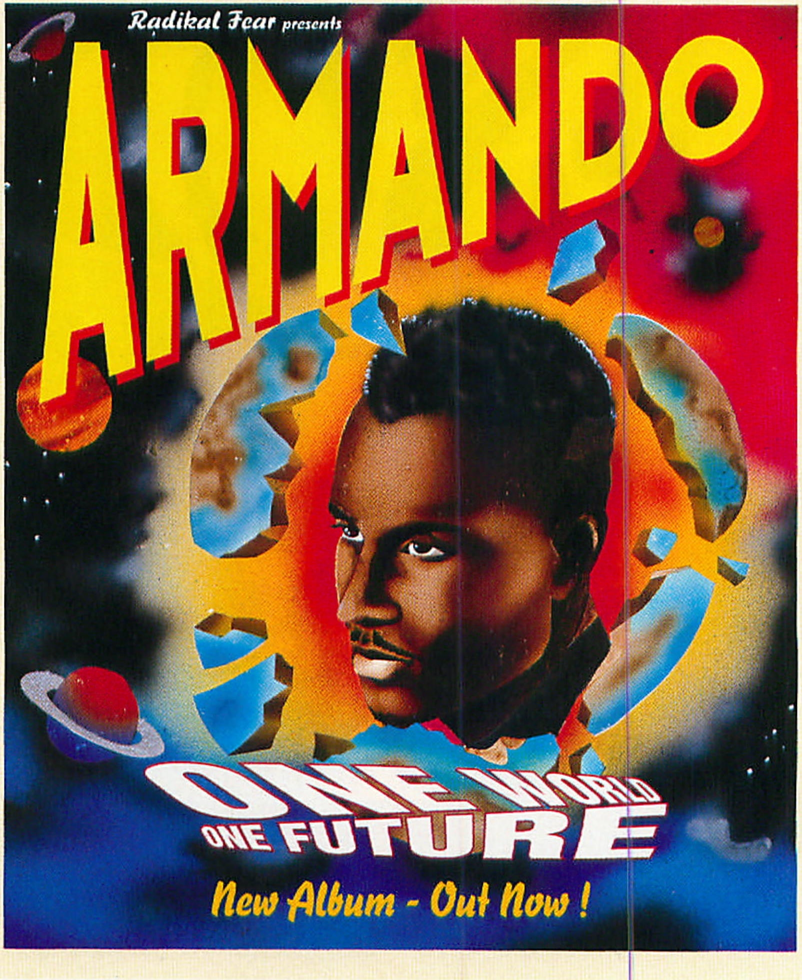
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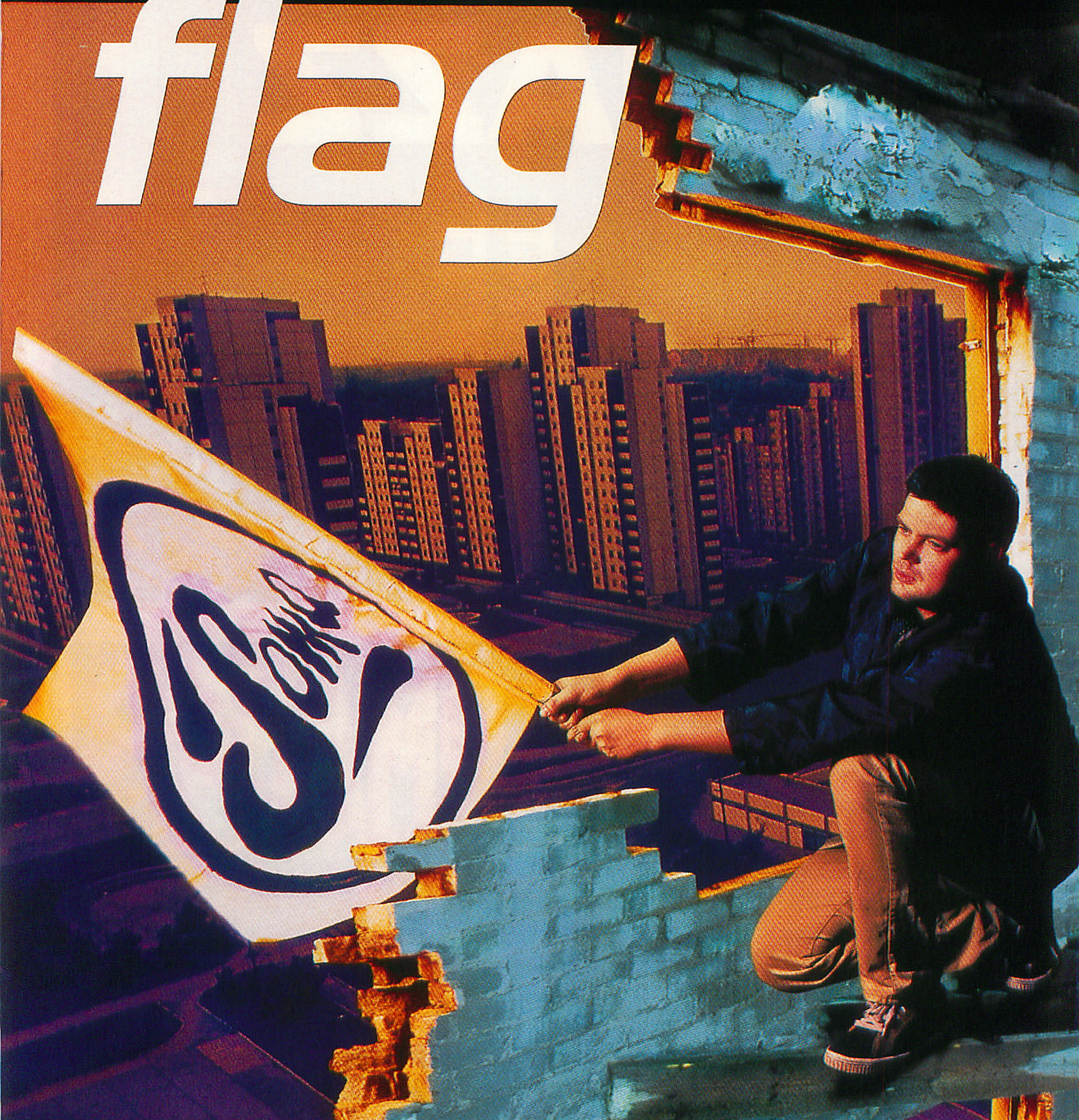


Slam

words **Calvin Bush** pictures **Vincent McDonald/Raise-A-Head**

flying the flag

After five years of waiting, the UK's premier tech-house duo are set to unleash their first album on an unsuspecting public. And who could be more unsuspecting than the people of Serbia? Flak jackets on, here come SLAM

"IT'S LIKE THAT OLD TRACK SAYS, 'HOUSE MUSIC IS A FEELING'. IT'S NOT ABOUT THE OBVIOUS BREAKDOWNS and the big snare drum rolls. House music is a feeling and that sums it up for me completely."

In the gardens of Belgrade's ancient Roman/Turkish fortress, high up above the capital of the former Yugoslavia, Slam's Stuart McMillan has unwittingly put his finger on why he and partner Orde Meikle are getting the credit they're finally due as two of the country's best DJs and producers.

It's about purity, about music untainted with grandiloquent ambitions to be more than the sum of its parts. Music deep enough to filter through to the direct seat of all your emotional synapses. Music without overarching ideals, without pseudo-intellectual aspirations, music which taps directly into your heart and feet. Music which makes you feel, music which makes you dance. As Roger Sanchez once said, "Music is the basis of all life". Because sometimes you just don't want complications.

The world of Slam is one without the conceit of ambition. And yet it is one where doing things first has been as instinctive as the next flip across the mixing desk. Pioneers of Scotland's acid house scene in the late Eighties, they were the first to buy into the concept of large-scale all-nighters north of the border. And the first to get out, too. The first to release a single, on their own Soma label, the first proper dance label in Scotland. The first to get into remixing. And just about the first to draw back from the corporate jamboree the remix market has become.

And now, with the release of their long-awaited "Head States" album, they may not quite be the first, but they've nevertheless conjured up a record which puts Glasgow alongside London, Chicago and Detroit, and easily holds its own against any of those cities' finest.

> "I was DJing on this fucking platform 200-feet above what looked like insects. And I was just thinking, 'This is shit, it's totally wrong'"

IT'S Saturday night in Belgrade and the going is tough. For starters, the flight from London was delayed four hours. Bob Geldof played a free open-air gig in the city two days previously, in an ill-fitting gesture of solidarity with the peace-seeking, war-torn victims of the Serbian capital. It was, apparently, every bit as nausea-inducing and sanctimonious as it sounds.

Having made his pitch for Serbia's less discerning music-lovers, Geldof has also left his mark on Slam. It took so long to get his equipment loaded onto the plane back to London, the already delay-prone Yugoslavian Airlines flight schedule is in chaos. Four bloody hours stuck in Heathrow with only a VR skiing machine for company.

We barely have time to check into the Palace Hotel (it's not) before racing off to Slam's headlining gig. As we tear through midnight Belgrade (just the name alone is enough to make you think you're heading for a war-zone), we look for signs of the terrible conflict which has torn the former Yugoslavia apart.

But the war was fought on battlefields a long way from here. As the capital of Serbia, Belgrade assumed a stance of supposed neutrality in the Bosnian conflict, so there are no gaping craters in the roads, no military checkpoints, no sniper-strafed facades.

Crammed into a tiny, chugging Yugo, the only thing unnerving us now is the car hell outside. Abandoned vehicles are everywhere, some burnt out, some having given up the ghost bang in the middle of a main street. We even pass two head-on collisions within the space of a couple of hundred yards.

It's like "Mad Max" territory, a Stonehenge built out of tin can Yugos, Trabants and Fiat 125s. As I turn back to look at the car behind carrying the Slam duo, all I can see is Orde with one hand over his eyes.

Forget the war. This is real fear.

THE gig itself is hard-going. It's been organised by the city's incredible B92 radio station, a bastion of fiercely underground sounds. Regular organisers of events in the city, B92 have already played host to the likes of ACV's Richardo Rocci and Colin Favor. Next month it's Phil Perry's turn.

Tonight's venue is a former army ballroom, kitted out with the requisite Eastern bloc poor man's splendour. Enormous stuccoed pillars frame the dancefloor while the vaulted ceiling sends soundwaves reverbing around the hall and up into the balcony.

There's a strange vibe, an uneasiness you can't quite put your finger on, and it's clear we're in a chemical-free zone. When the average wage is £80-£100 a month, most people can hardly afford the entry fee (around £4) let alone the cost of an E. And there's barely a whiff of the supposedly-lethal homegrown grass. Or maybe it's the incessant strobe which is giving people that soulless robo-jerk coldness. Or the fact this enormous venue isn't packed to the rafters and all that space seems so uninviting. People are dancing, yes, but there's still a lifeless, automatic-for-the-people mood.

Stuart plays first and has the easier time. Generally, those who have heard them back-to-back say that if anyone plays harder, it's him. Tonight, Stuart is in Mills mode, barely allowing a record to build up the sonic pressure before crunching into the next. It's a dark set, pumping out a blend of McBride, Larkin, Beltram and Mills himself, alongside Soma's Surgeon and Mode IV.

Orde finds the going harder. By mid-set, the crowd is dwindling. He wants to take the mood deeper, let the emotions flood out, but it's just not possible. The lack of response simply increases his frustrations. Sometimes being a DJ can be the most impossible job in the world.

SLAM'S story is not dissimilar to many of their contemporaries. Stuart McMillan and Orde Meikle met through a mutual love of music back in 1986. Orde was studying geography at Sheffield University and Stuart was working in a local bar alongside the man who is now their manager, Dave Clarke.

If anything is remarkable about Slam, it's the fact that so little has been planned or scheduled. Whatever they do, they rely on instinct and a small dose of serendipity. Ask about the policy behind the Soma label which they run in conjunction with their former engineers, Rejuvenation, and Stuart just looks bemused.

"I think it's good not to have any particular vision and to let what comes come," he offers. "It's the same as everything we've ever done. We've never had a vision."

"We just try to make the right decision at the right time," adds Orde.

Anyone who knows the pair well can attest to the glorious chaos which sometimes results. To this day, it's by no means unusual to find the flyer for their weekly Slam At The Arches club is just a photocopied rush-job. The Soma imprint similarly operates entirely without a manifesto. Releases are based simply on what they think sounds good at the time of the five-man A&R meetings.

Take Daft Punk, for example, whose two singles on Soma (the anthemic "Alive" and the unforgettable acid-disco-sleaze of last year's "Da Funk") have made them one of the most sought-after groups around. There was no hot-shot PR company on their case, no word-curdling ad campaigns, no fiery interviews or image manipulation. Soma would probably balk if you asked them to come up with a marketing strategy for any of their acts.

Like all the very best record labels in the world, from Peacefrog to Strictly Rhythm, Soma's success lies in letting the music do the talking. When you buy one of their records, you're not buying into any particular thought pattern or ideological baloney. The label's full name is Soma Quality Recordings. And that's all you need to know.

Making the Belgrade

Hanging out with Messrs McMillan *and* Meikle over three days in Belgrade, you get to understand why things are like this. Radio B92's head of music, Gordon Paunovic, says that the duo have no egos, and it's easy to see what he means. Slam are terrible self-publicists.

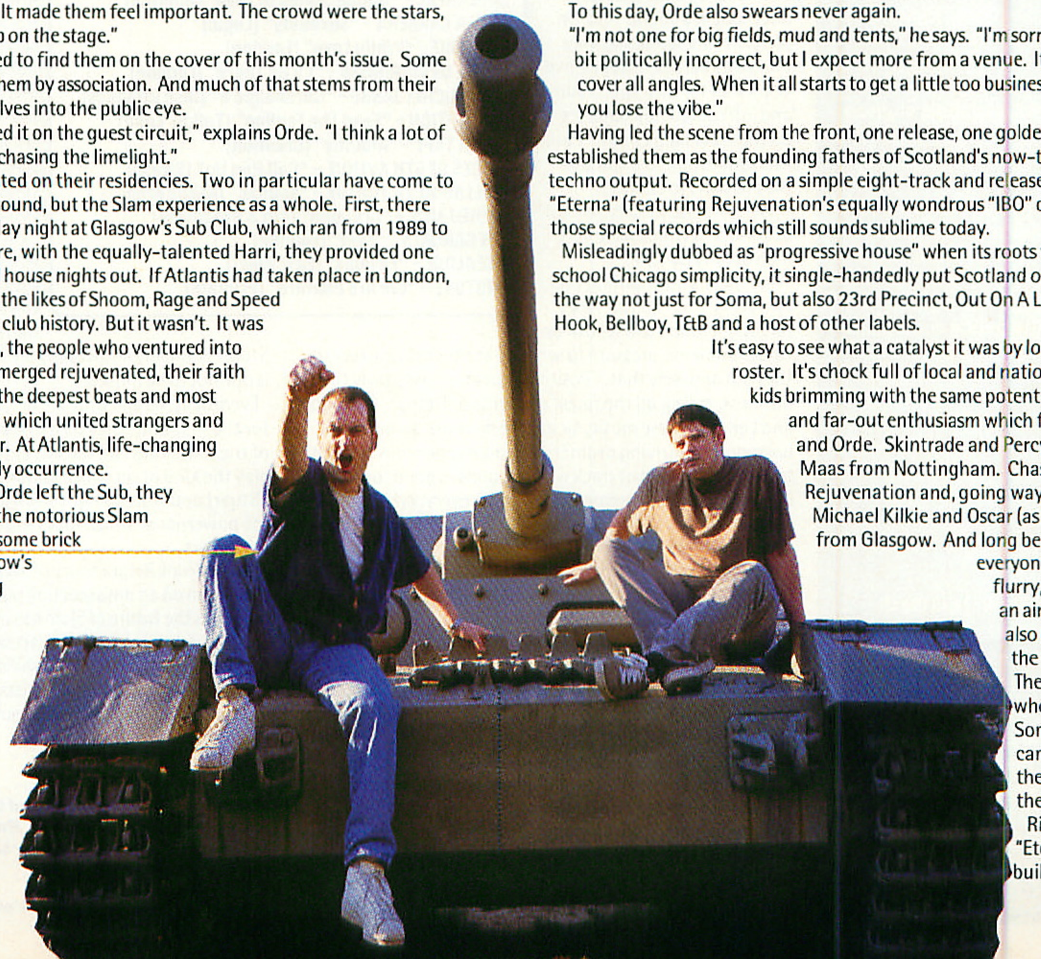
In many ways, they remind me of Darren Emerson or Alex Reece, two other ordinary blokes making remarkable music. Self-aggrandising is completely off their agenda. Watch them at The Arches with a frenzied crowd feeding out of their Technics hands and they look plain bashful, almost a little embarrassed, at finding themselves the centre of attention.

"It's weird how techno and dance music are becoming more like rock 'n' roll," muses Stuart. "The club situation isn't about an icon on a stage. The good thing about the whole acid house revolution was it took people's eyes away from the stage. It made them look at each other. It made them feel important. The crowd were the stars, not the fucking people up on the stage."

You're probably surprised to find them on the cover of this month's issue. Some of you might only know them by association. And much of that stems from their reticence to push themselves into the public eye.

"We've never really caned it on the guest circuit," explains Orde. "I think a lot of people who do it are just chasing the limelight."

Instead, they concentrated on their residencies. Two in particular have come to define not just the Slam sound, but the Slam experience as a whole. First, there was Atlantis, their Saturday night at Glasgow's Sub Club, which ran from 1989 to the summer of 1992. Here, with the equally-talented Harri, they provided one of the ultimate post-acid house nights out. If Atlantis had taken place in London, it would be up there with the likes of Shoom, Rage and Speed as a definitive moment in club history. But it wasn't. It was in Glasgow. Nevertheless, the people who ventured into this tiny basement club emerged rejuvenated, their faith restored in the power of the deepest beats and most sublime electronic music which united strangers and sealed friendships for ever. At Atlantis, life-changing experiences were a weekly occurrence.

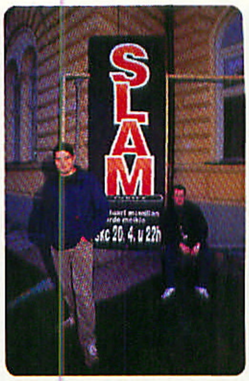


By the time Stuart and Orde left the Sub, they had already established the notorious Slam At The Arches in the awesome brick vaults underneath Glasgow's Central Station. Running every Friday night since the beginning of 1991, this is Slam's bedrock, the place where all of their feelings about the power of music, the inherent emotional responses to bass and melody, are put to the test. And it's these two resident slots, coupled with the intense Celtic devotion of their crowd, which have made Slam what they are today.

"Without our residencies, we'd probably have given up by now," states Orde. "Billy Connolly says that Glaswegians sometimes turn on their own if they decide to move to London. Almost every six months since we first started out, I've been asked when we were going to move to London. But to be honest, it's never really interested us because we are proud of Glasgow and the scene we have up here.

"I have always realised the strength of a residency. I think it's the only way the music can develop. And the crowd at The Arches are really good in that they give us and our guests a lot of leeway."

"You can get into a rhythm with a residency," adds Stuart. "You're given the chance to test ideas out, to surprise yourself by what you're playing."



WHETHER by design or otherwise, Slam are seen as pioneers in Scottish club-lore. Back in 1988, taking their name from an old Phuture track, the duo brought the early sounds of Chicago and Detroit to Glasgow with their very first weekend night, Slam at Tin Pan Alley. The following year, as the country reverberated to the sound of large-scale raves, they gave the city its first ever all-nighter.

Taking over a former tram depot turned transport museum, they brought havoc to Glasgow. Inside the venue, some 1,500 people rocked to the likes of Mike Pickering and 808 State, while outside 3,000 others tried to storm the place. Coachloads of clubbers from all over Scotland found themselves being turned away at police roadblocks. And the director of Tennents beer, sponsors of the event, found himself under arrest, accused of a breach of the peace.

In the wake of this came an increasing number of triumphant parties, including an outdoor event in Strathclyde Park ("It was the highlight of my life," claims Orde) and another all-nighter at the SECC exhibition centre. But (and here's where you sense that intuitive perception which makes the Slam guys so special) at the very time the whole country was going rave crazy, they chose to get out.

An all-nighter at Edinburgh's Royal Exhibition Centre during 1991 was the deciding factor. Stuart's distaste for what he experienced there still lingers.

"I was DJing on this fucking platform 200-feet above what looked like insects," he recalls. "And I was just thinking, 'This is shit, it's totally wrong'. It was done purely to make money and that's exactly what it felt like."

To this day, Orde also swears never again.

"I'm not one for big fields, mud and tents," he says. "I'm sorry. That might be a bit politically incorrect, but I expect more from a venue. It's just a formula to cover all angles. When it all starts to get a little too business-like, that's when you lose the vibe."

Having led the scene from the front, one release, one golden classic from 1991, established them as the founding fathers of Scotland's now-thriving house and techno output. Recorded on a simple eight-track and released as a white label, "Eterna" (featuring Rejuvenation's equally wondrous "IBO" on the flip) is one of those special records which still sounds sublime today.

Misleadingly dubbed as "progressive house" when its roots were actually in old school Chicago simplicity, it single-handedly put Scotland on the map, paving the way not just for Soma, but also 23rd Precinct, Out On A Limb, Hubba Hubba, Hook, Bellboy, T&B and a host of other labels.

It's easy to see what a catalyst it was by looking at the Soma roster. It's chock full of local and national talent, younger kids brimming with the same potent mixture of naivety and far-out enthusiasm which first fuelled Stuart and Orde. Skintrade and Percy X from Aberdeen. Maas from Nottingham. Chaser, Desert Storm, Rejuvenation and, going way back, local DJs like Michael Kilkie and Oscar (as Piece 'N' Jammin) from Glasgow. And long before Daft Punk had everyone in a cheque book flurry, another band with an air of elegant danger also created a frenzy in the world of the *majors*. The splendid One Dove, whose "Fallen" graced Soma before Boys Own came in to land both the single and the band themselves.

Riding on the back of "Eterna", Slam quickly built a strong name for ➡

themselves as remixers. It may seem strange now, but back then everyone from Kym Sims and Sunscreem to Brand New Heavies, Stereo MCs and Superreal fell under their incisive production skills. Their remix catalogue contains some truly magical moments.

There's Sunscreem's "Love You More", which changed the rule book by opening up with a two-minute *a cappella*. The grand orchestrations of Ruben Carrera's "Sexuality". Even their version of Kym Sims' "Too Blind To See It" pre-dates the dark garage sound by several years.

These days, Slam's reworkings are few and far between. They don't need the money to build up their studio the way they did back then. As far as they're concerned, as with their attitudes to raves, they've turned their backs in disgust on the corporate remix mentality.

"When we started, we were using quite a bit of the original track," reckons Orde. "And then towards the end of working for the majors, we would be rewriting the track completely. Plus, you'd like the artists to have chosen you rather than a record company executive. Nine times out of 10, the artists didn't even know who was remixing their tracks."

The crunch came in 1993, with their remixes of The Sandals' "Feet" and Jean Michel Jarre's "Chronologie". Not only did they serve up two of their most blistering mixes to date, they also displayed their irreverence when Stuart went on record slagging off both Jarre's music and taste in suits! If ever they wanted to hang onto remixes to issue as their own, though, they both agree it would have been those two.

"LAZY Scottish bastards" was how "Jockey Slut" magazine once labelled them. And, on paper, it sure looks that way. Two years between singles, five years wait for their first album and infrequent appearances on the travelling circuit. Put this suggestion to them and they're swift to counter.

"We're not lazy," they protest in unison. "We just have very high quality control."

And there's no disputing that. Two years after "Eterna", they finally got round to a follow-up. Under immense pressure to serve up another classic record, they did precisely that. "Positive Education" was truly the business, taking all the finest elements of Detroit, Chicago and London house music, lacing the mix with an insidious bassline, pile-driving drum trills and a momentous rhythm, to fashion the kind of track which sounds as good today as it did when it first emerged. No wonder everybody from Jon Pleased Wimmin to Ashley Beedle to Claude Young to Dave Angel continue to spin it.

Yes, there were similarities to Ron Trent's "Altered States", but hasn't house always been about recycling the sounds of the past into the paths of the future?

"Sometimes, to go forwards you have to go back," declares Stuart, summing up the sound of Slam. "I think I am more open-minded now than ever, I like hard records, I like deep records, I like all kinds. It's a matter of different moods."

Which means painting with a palette which includes all of the traditional elements from house music's golden age, the deep strings, the gently percolating melodies, the layers of sound designed for emotional not physical impact.

Remember house as a feeling?

"Dance music and soul are not necessarily the same thing," says Orde.

He's right. But it's achieving the rare distinction of melting the two together which makes Slam so special.

Last year, just when everybody thought Slam were on the verge of finally presenting their debut album, they pulled back and instead gave us "Snapshots", a double-pack of fiery club tracks which ranged from the raw, *rasping techno of* "Step Back" and "Car Thief" to the mellifluous techno soul of "Spirit". Combined with remixes of "Positive Education", it kept appetites at bay.

And now, at long last, "Head States" is ready. It's going to surprise a lot of people. For starters, it's supremely listenable, designed as much for a bit of sofa-slumber as a strobe-lit dancefloor. But it's not just a great album. "Head States" is the final nail in the coffin of those who say British techno will always be inferior to its American cousin. Tracks like the current single, "Dark Forces", the glistening, lost-in-space ambient drift of "Beneath" and the dark, abstract hip hop of "Low Life" prove, as always, that it's not where you're from, it's where you're at.

With "Head States", Slam are cruising at a higher level of emotional consciousness than anybody else around. It's an album without a filibustering agenda. The sensations and the textures are given freedom to roam, a freedom which so many producers restrict with over-ambitious ideals. There's even a quasi-jungle cut, "Hybrid", not because they wanted to prove they could do jungle, though.

"It's all just music made with machines," comments Stuart. "The only difference is we used a break. We wanted the album to reflect our home- listening tastes. Why shouldn't you be allowed to have an album with all different styles on it?"

Crucially, amid the diversity, it's the trademark Slam touches which seal it. But above all else, it is a haunting album, swathed in melodies which seem to rise up from a deep sub-ocean and wash over you in a silken tide.

It's irresistible.

MONDAY night in Belgrade and the scenario is a bit different. On Sunday evening, we checked out a club named in honour of Slam, Positive Education, but most of the pupils were playing truant as the DJ spun a tough selection of dark 303 records. Tonight, we are in the tiny Soul Food club.

Encouraged by the drunken whooping of the Muzik posse, the crowd start to get deep into the vibe. We've only been at the club for a few minutes and Stuart is already desperately trying to get on the decks. This is one not to be missed.

Eventually, he and Orde are given their chance. And almost for the first time, they do it Chemical Brothers style, each of them working two records at the same time. They get to play the kind of set which epitomises the Slam sound.

Stuart and Orde tonight swim deep inside the currents of the powerhouse which fucks with your mind while wooing your heart.

We've drunk Belgrade dry of Jack Daniels. We've launched the album on an unsuspecting public and we've convinced ourselves the future of Slam has only just begun. And I think back to something which Stuart said earlier in the day while perched up high on a fortress hillside.

"We're still developing as artists. You never stop learning or progressing. The more you know, the more you learn."

School's in.

A positive education indeed.

The single, 'Dark Forces', and the album, 'Head States', are both out now on Soma. Remixes of 'Dark Forces' by Claude Young and Kenny Larkin will be released later this year

Special thanks to Gordon, Yelena and Vlada for their hospitality

THE REMIXES SLAM BUILT

BHUNDHU BOYS – "Bye Bye Stembi" (DMC)
BOTANY 5 – "Love Bomb" (Virgin)
BOTANY 5 – "Nature Boy" (Virgin)
HAVANA – "Schtoom" (23rd Precinct)
PACIFIC DANCE – "State Of House" (Bomba)
DSK – "What Would We Do" (London)
JOEY NEGRO – "Do What You Feel" (Z)
KYM SIMS – "Too Blind To See It" (east west)
BRAND NEW HEAVIES – "Stay This Way" (London)
SUNSCREEM – "Love You More" (Sony)
SUNSCREEM – "Broken English" (Sony)
THE ORB – "Close Encounters" (Big Life)
SUPERREAL – "United States Of Love" (Guerilla)
RUBEN CARRERA – "Sexuality" (Logic)
ONE DOVE – "White Love" (London)
HOUSE OF VIRGINISM – "I'll Be There" (London)
JEAN MICHEL JARRE – "Chronolgie 6" (Disc Dreyfuss)
PERCEPTION – "Feed The Feeling" (Talkin' Loud)
SHEER TAFT – "Atlantis" (Creation)
VOICES OF 6TH AVENUE – "Call Him Up" (Stress)
GUILLAUME LA TORTUE – "Salinas" (Music Man)
STEREO MCS – "Creation" (4th & Broadway)
THE SANDALS – "Feet" (London)
THE ALOOF – "Favelas" (East West)
PHUTURE – "We Are Phuture" (Primate)

BELGRADE'S RADIO B92

WITH their motto of, "You know you are independent when everyone starts to hate you", Belgrade's B92 are probably the most fearless radio station in the entire world.

Formed in 1989 yet still working under their original two-week license, the guys at B92 have taken the idea of underground resistance to extremes. And they have got one of the best playlists of any station you've ever heard.

Gordon Paunovic

Dedicating themselves to complete broadcasting independence, B92 are more than a radio station. Much, much more. They dared to organise public protests in the harshest years of Serbian President Slobodan Milosevic's rule. They set up a publishing arm to print and distribute pamphlets and books about the war, whose factual basis ran counter to the bombardment of Serbian government propaganda they were aiming to deflate. They sent books to Sarajevo's library, organised club nights, released CDs of local bands and also digressed into TV production. B92 even provide the only Internet server in the former Yugoslavia.

Incredibly, they did all of this against a background of not just local pressure (they have only been closed down once, and then for just 24 hours), but also of the crippling UN sanctions. Essentials like tapes and transmitters had to be smuggled into the country, while getting hold of records to play was a mission impossible. Thankfully, labels such as F Communications, Rising High, 4AD and Creation kept them supplied via a contact in London.

"Most other radio stations have a sort of ghetto for alternative music, one or two hours a week, but we have one or two hours of mainstream," says Gordon Paunovic, the gregarious programmer.

Ironically, since the peace accord, the Dayton Agreement, was signed, their record supply has almost dried up. Any labels reading this article who can help them to rectify this situation can contact them on 00-381-11-324-9292 or e-mail them on kozmik@b92.opennet.org

B92 PLAYLIST

JEFF MILLS – "Purpose Maker" (Purpose Maker)
OCTAVE ONE – "Point Blank" (430 West)
SHAZZ – "Back In Manhattan" (F Comm)
KENLOU III – "What A Sensation" (MAW)
HUMATE – "The Sound (Advent Remixes)" (Superstition)
VARIOUS ARTISTS – "Artcore 2" (React album)
KITACHI – "Scratch" (Dope On Plastic)
VARIOUS ARTISTS – "Flexistentialism" (Ninja Tune album)
L DOUBLE – "Rock Tha Shit" (Flex)
BLACK 'N' SPANISH – "Jazz Powa" (Slip 'N' Slide)

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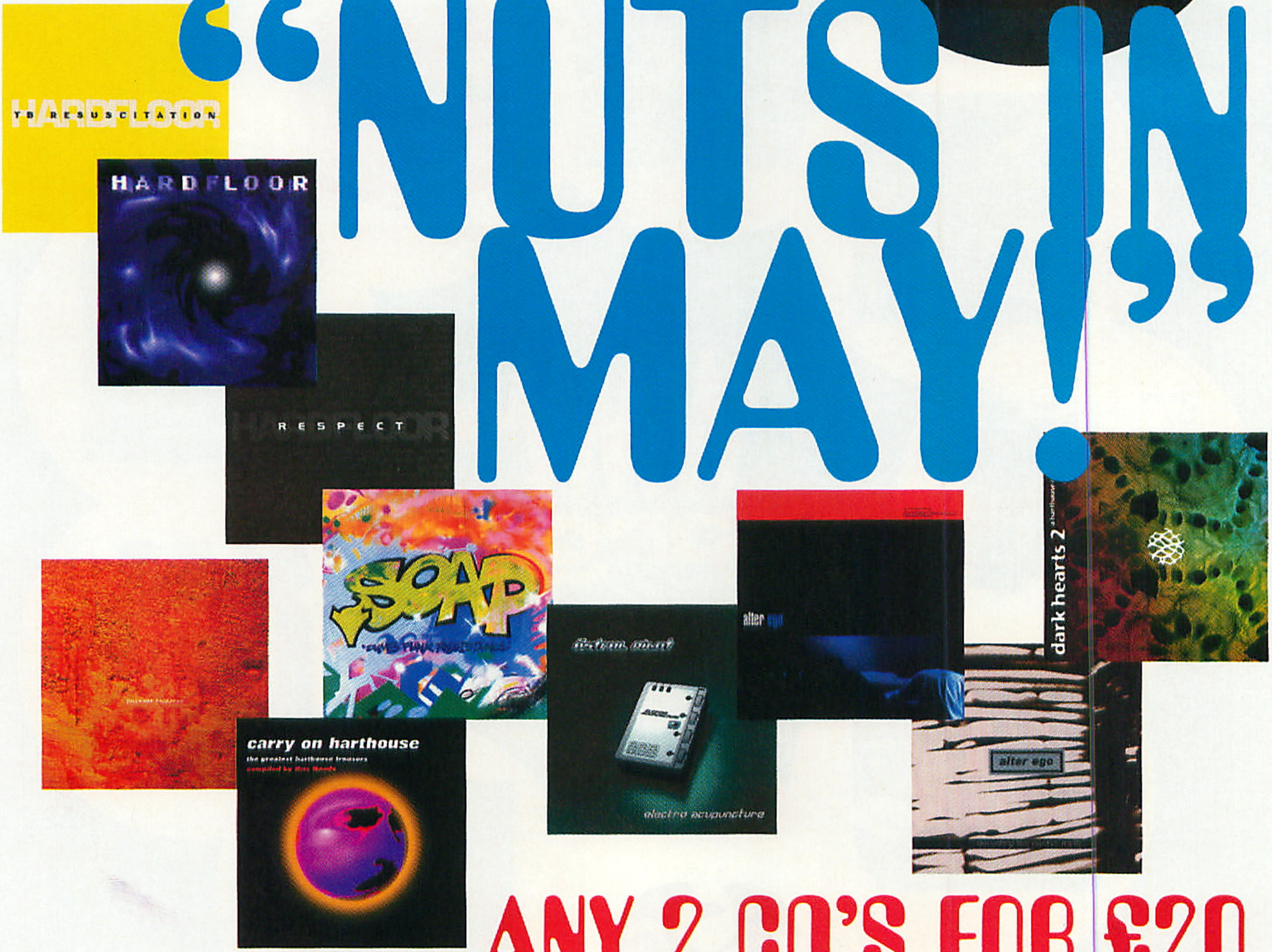
HARTHOUSE PRESENT

TRIBAL GATHERING '96

"NUTS IN MAY!"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CHAIN WITH NO NAME
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With his angel face and Zen *style Stephane* Dri, AKA Scan X, is one of the most exciting personalities of the French scene. Each new creation brings more maturity and precision to his unique and minimal style. His debut album is no exception.

CJ Bolland • Electronic Highway
Fearsome Euro Techno from one of the scene's evergreen characters, on R&S Records

Carl Cox • FACT
The immensely popular DJ (voted IDA DJ of the world for two years running), recent chart star, label owner and soon to be radio presenter, with his FACT album that went silver in 1995.

Laurent Garnier • Club Traxx EP
7 tracks of Techno *tinged* club tracks from one of the World's leading DJs and producers.

Technova • Transcience
A combination of techno, dub, acid and trance, with a distinctive Eastern flavour from David Harrow.

CARL COX
F.A.C.T

Laurent Garnier
Club Traxx EP

C.J. BOLLAND Electronic Highway

TECHNOVA
TRANSCIENCE

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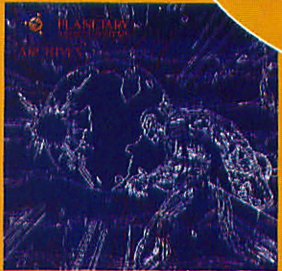
PLANETARY ASSAULT SYSTEMS ARCHIVES

DAVE ANGEL
tales of the unexpected

Jeff Mills • Live Mix at the Liquid Room, Tokyo
Available from 13 May 1996 on React, this 38 track album sees Jeff cutting up his own Axis, UR and Tresor tracks with new cuts from The Advent, Damon Wild, Joey Beltram and Claude Young and others...

Dave Angel • Tales of the Unexpected
Debut album from the very popular DJ and producer. Lush Techno Jazz music and solo club tracks that met with great reviews and features.

Planetary Assault Systems • Archives
Collection of hard to find gems from one of the UK's leading Techno DJs and producers, Luke Slater. On Peacefrog Records.

Conemelt • Confuse and Destroy
Inventive and fresh Techno sounds on Andy Weatherall's label. This album met with fantastic press and they have since finished a successful tour to rave reviews.

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BBC RADIO 1 ONE

charts

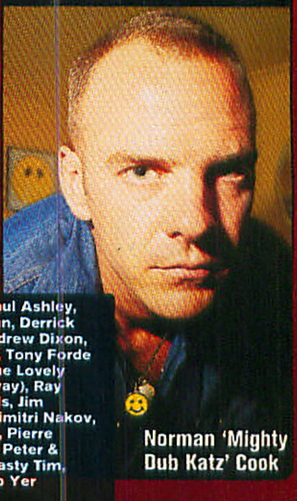
June 1996

THE MUZIK SWEEP

1	WOO-HAH! (ORIGIN UNKNOWN/FILA BRAZILIA REMIXES)	Busta Rhymes (Warners)
2	NO ONE'S DRIVING	Dave Clarke (Bush/deConstruction)
3	PRIORITIES	DJ Krust (Full Cycle)
4	IT'S JUST ANOTHER GROOVE	Mighty Dub Katz (Southern Fried)
5	FOR WHAT YOU DREAM OF	Bedrock Versus Blue Amazon (Stress)
6	ACTING CRAZY	Round Three (Main Street)
7	BEFORE (DANNY TENAGLIA/HED BOYS REMIXES)	Pet Shop Boys (Parlophone)
8	PEARLS GIRL	Underworld (Junior Boys Own)
9	MOLECULAR DREAMS	Elements Of Life (Oxygen Music Works, USA)
10	DOWN	Roni Size (Talkin' Loud)
11	WE ARE ONE EP	DJQ (Filter)
12	SOUTHERN CROSS	HMC (Juice, Australia)
13	DARK FORCES	Slam (Soma)
14	SCHONEBERG	Marmion (Hooj Choons)
15	HOT 'N' SPYCY EP	Dirty Harry (Hot 'N' Spycy)
16	THE BUSINESS	De La Soul Featuring Common Sense (Tommy Boy)
17	WHATEVER YOU WANT (TODD TERRY REMIX)	Tina Turner (Parlophone)
18	PICK 'N' MIX EP	Housey Doingz (Wiggle)
19	SAVE US	Black Science Orchestra (Junior Boys Own)
20	HALLELUJAH	Kerri Chandler Presents... (King St, USA)
21	JOIN HANDS	DJ Icey (Zone, USA)
22	DO IT YOUR WAY	Mood 2 Swing (Strictly Rhythm, USA)
23	SYSTEMS ACTIVATED	DJ D (Other)
24	DOWN TO EARTH	Grace (Perfecto)
25	SEXUEL MOUVEMENT	Mouvement Perpetual (Obsession)
26	CAFE DEL MAR (UNDERWORLD REMIX)	Mental Generation (Effective)
27	ANACONDA	Dr Base Versus Karim (Tinrib)
28	THE SHINING PATH	The Aztec Mystic (Underground Resistance, USA)
29	CONVULSION	Max 404 (Eevo Lute Muzique, Holland)
30	GOTTA RELEASE	Dirty Harry (MAW, USA)
31	STRIKEOUT	Hardfloor (Harthouse)
32	THE LOVER THAT YOU ARE	Pulse (ffrr)
33	I FEEL A GROOVE	Tim Harper (Peacefrog)
34	VOLUME TWO	Detroit Techno City (430 West, USA)
35	RHYTHMS FROM THE HIGH RISE EP	Hightower Set (Black On Black)
36	STAND UP	Love Tribe (AM:PM)
37	THE SUPREME TRUTH	Supreme Truth (Ongaku, Germany)
38	DIRT	Death In Vegas (Concrete)
39	WISH YOU WERE HERE	The Aloof (east west)
40	FLAME ONE EP	A Reminiscent Drive (F Communications, France)
41	WALK	Amira (Slip 'N' Slide)
42	TOUCHE (THE REMIXES)	Various Artists (Touché, Holland)
43	BRAND NEW DAY	Minds Of Men (Perfecto)
44	INCOGNITO REMIXED	Incognito (Talkin' Loud)
45	THE CORNUCOPIA EP	Earl Brown (T&B)
46	HEAVEN	Sarah Washington (AM:PM)
47	STORM IN SOUL	Karmasutra (S3)
48	THE ZONE	Hydro (Emotif)
49	THE PROJECT EP	K Hand (D:Tour)
50	STRESS EP	DJ Skull (Djax-Up-Beats, Holland)

Hardfloor

Grace


Norman 'Mighty Dub Katz' Cook

The Muzik Sweep was compiled from the following DJ returns: Luciano Alberti, Stu Allan, Alan (Joy), Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Johnny Cabash, Callahan, Derrick Carter, Paul Chiswick, Choci's Chewns, Mark Clack, Andy Cleeton, Moose Curtis, Russell Davison, Daniele Davoli, Andrew Dixon, Eammon Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "00" Fleming, DJ Flex, Tony Forde (Ontario), Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Neil Hinde (Lisa Marie Experience), Tony Humphries, Chris James, Nick James, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Little Simon D (Norway), Ray Lock, Alan Luv Dup, Andy Mac, Kevin Mackay, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Mighty Atom Records, Melvin Moore, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, offyerface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pure Groove Records, Bruce Qureshi, Jason Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Paul Thomas, 3 Beat Records, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Ian Wilkie, Mark Wilkinson, Ian Wright

PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

charts

RADIO CHART

WNYU 89.1FM (New York, USA)

1 RENEGADE Camacho (Sumo)
2 THE BRIGHTER DAYS EP Big Moses (King Street, USA)
3 STAND UP Kenny Bobien/BOP (Shelter, USA)
4 NOTHING'S CHANGED (JOE CLAUSELL MIX) Ten City (Ibadan, USA)
5 MAKAO DJ Shorty & Nelson Roman (Bullet, USA)
6 BAD FOR ME Roz White (Bullet, USA)
7 ISSUE ONE Papermusic (Paper Recordings)
8 HIROSHI'S DUB TPO (Ministry Of Sound)
9 WAKING THE SPIRITS Bob Holroyd (Soundscape)
10 THE BONE (REMIXES) Persuasion (Open)

Chart supplied by Cosmo from Club 89, broadcast in New York on Tuesday nights between 10.30pm and 1am on WNYU 89.1FM

HOME-LISTENING CHART

ELLIOT EASTWICK (PAPER RECORDINGS)

1 MOSELY SHOALS Ocean Colour Scene (MCA)
2 ALIEN Larry Heard (Black Market)
3 DR OCTAGON Dr Octagon (Bulk)
4 TRUE PEOPLE Various Artists (React)
5 ALL CHANGE Cast (Polydor)
6 DOWNTIME Floppy Sounds (Slip 'N' Slide)
7 SECOND TOUGHEST... Underworld (JBO)
8 IT'S GREAT... Black Grape (Radioactive)
9 WHAT'S THE STORY... Oasis (Creation)
10 AUGUSTUS PABLO King Tubby Versus Rockers (Island)

Elliot Eastwick

READER'S CHART

JABIAN SYLVESTER WETZEL (Majorca, Spain)

1 SAM TRAXX EP Sam Traxx (UMM, Italy)
2 WALK! Size Queen (Tribal USA)
3 EAU DE CHANTE Delicious Inc (UMM, Italy)
4 THE MUSIC MAKER Tom Base (Spice Vibes)
5 MAKE ME DIZZY Slick Sluts (Slick Sluts)
6 PILGRIMAGE TO PARADISE (HARDFLOOR MIX) Sourmash (Prolekult)
7 UNIVERSAL LOVE Natural Born Groovers (NBG)
8 BALLROOM BOOGIE Internet (Le Bien Et Le Mal, France)
9 WANNA DROP A HOUSE (ON THAT BITCH) Urban Discharge (MCA)
10 THE NIGHTRAIN Kadoc (Urban Sound Of Amsterdam, Holland)

Send all Reader's Charts to Muzik, King's Reach Tower, Stamford St, London SE1 9LS

Jabian Wetzel

TOP 25 SALES
12-Inch Dance Singles

APRIL 10 - MAY 10

1	FIRESTARTER	The Prodigy (XL Recordings)
2	NAKASAKI EP	Ken Doh (ffrr)
3	THE NIGHTRAIN	Kadoc (Positiva)
4	THE RETURN OF THE MACK	Mark Morrison (WEA)
5	THE X FILES	Mark Snow (Warner Brothers)
6	FU-GEE-LA	The Fugees (Columbia)
7	STARS	Dubstar (Food)
8	AMERICA (I LOVE AMERICA)	Full Intention (Stress)
9	CALIFORNIA LOVE	2Pac Featuring Dr Dre (Death Row, USA)
10	OOH AAH... JUST A LITTLE BIT	Gina G (Eternal)
11	CHILDREN	Robert Miles (deConstruction)
12	STATE OF INDEPENDENCE	Donna Summer (Manifesto)
13	ACCESS	Misjah & Tim (ffrreedom)
14	LANDSLIDE	Harmonix (deConstruction)
15	SATELLITE	The Beloved (east west)
16	SOMETHING DIFFERENT	Shaggy (Virgin)
17	STRAIGHT AT YER HEAD	Lionrock (deConstruction)
18	GIVE ME STRENGTH	Jon Pleased Wimmin (Perfecto)
19	DANGEROUS MINDS EP	Arron Hall (MCA)
20	WALKING WOUNDED	Everything But The Girl (Virgin)
21	ARE YOU GONNA BE THERE?	Up Yer Ronson (Hi-Life)
22	GIVE ME A LITTLE MORE TIME	Gabrielle (Go! Beat)
23	LOVELIGHT (RIDE ON A LOVE TRAIN)	Jayn Hanna (VC Recordings)
24	RUNNIN'	Pharcyde (Go! Beat)
25	NO OTHER LOVE	Blue Amazon (Jackpot)

Chart details based on sales information supplied by CIN. CIN copyright.

TOP 25 SALES
Dance Albums

APRIL 10 - MAY 10

1	THE COMING	Busta Rhymes (Elektra)
2	SECOND TOUGHEST IN THE INFANTS	Underworld (Junior Boys Own)
3	THE SCORE	The Fugees (Columbia)
4	LTJ BUKEM PRESENTS LOGICAL PROGRESSION	Various Artists (ffrr)
5	CLUB MIX '96	Various Artists (Polygram TV)
6	100% PURE GROOVE	Various Artists (Telstar)
7	DANCE WARS – JUDGE JULES VERSUS JOHN KELLY	Various Artists (JDJ)
8	THE BEST RAP ALBUM IN THE WORLD	Various Artists (Virgin)
9	TRADE – VOLUME 2	Various Artists (Feverpitch)
10	URBAN HANG SUITE	Maxwell (Columbia)
11	DANCE NATION	Various Artists (Ministry Of Sound)
12	PURE SWING '96	Various Artists (Pump)
13	EIGHTIES SOUL WEEKENDER	Various Artists (Dino)
14	AN INSTINCT FOR DETECTION	Lionrock (deConstruction)
15	SESSIONS 6	Various Artists (Ministry Of Sound)
16	ALL EYEZ ON ME	2 Pac (Death Row, USA)
17	NINJA CUTS – FLEXISTENTIALISM	Various Artists (Ninja Tune)
18	TOTAL	Total (Rowdy)
19	THIRD VERSION EP	Money Mark (Mo' Wax)
20	THE HOUSE COLLECTION – CLUB CLASSICS	Various Artists (Fantazia)
21	LABCABINCALIFORNIA	Pharcyde (Go! Beat)
22	RETURN TO THE SOURCE – THE CHAKRA JOURNEY	Various Artists (Volume)
23	BACK TO BASICS – CUT THE CRAP	Various Artists (Six6)
24	NEW SCHOOL SCIENCE	Jedi Knights (Universal Language)
25	OPERATION STACKOLA	Luniz (Virgin)

Chart details based on sales information supplied by CIN. CIN copyright.

WORX RECORDS

GLOBAL COMMUNICATION CHART

DARREN EMERSON (Romford, UK)

1	PROMETHEUS/MENUDITUS	Publiq Space (Underwater)
2	SET UP SYSTEM	Darren Price (NovaMute)
3	PEARLS GIRL	Underworld (Junior Boys Own)
4	HOW I FEEL	Earl Brown (T&B Vinyl)
5	SYSTEMATIC EP	artists unknown (Tough Luck Detroit)
6	DARK FORCES	Slam (Soma)
7	CHEAP KNOB GAGS EP	artist unknown (white label)
8	AFRICA	Pure Science (Rehab)
9	THE THIRDS	Floating Point (212 Prod)
10	STRAIGHT FORWARD	Secret Cinema (Music Man, Belgium)

IAN POOLEY (Frankfurt, Germany)

1	FIVER	Surgeon (Round)
2	UNTITLED	Solo Featuring GT (Mo' Wax)
3	STRETCH (REMIXES)	Ken Ishi (R&S)
4	OLD SKOOL	DJ Tonka (Force Inc, Germany)
5	SOUTHERN CROSS	HMC (Juice, Australia)
6	CHORD MEMORY (REMIXES)	Ian Pooley (Force Inc, Germany)
7	UNTITLED	Jeff Mills (Purpose Maker, USA)
8	THE SUPREME TRUTH	Supreme Truth (Ongaku, Germany)
9	JIGSAW	Counterpoint (Sinewave, USA)
10	MUSIC TAKES YOU HIGH	Meat Man (AV8)

STACEY PULLEN (Detroit, USA)

1	STAND UP	Kosmic Messenger (DAT)
2	IT'S JUST ANOTHER GROOVE	The Mighty Dub Katz (Southern Fried)
3	FOR YOUR PRECIOUS LOVE	Jestofunk (Irma)
4	DISCO CUBIZM (DAFT PUNK MIX)	i:Cube (Versatile)
5	HOT AIR (STACEY PULLEN MIX)	Hot Lizard (Pacific)
6	THE DANCER	Jeff Mills (Purpose Maker, USA)
7	PROFIT	Digital Justice (Robs)
8	EMERGE 1	Scion (Chain Reaction)
9	HOUSE OF LZ	Faze 2 (Ugly Music)
10	SOOTHE	Furry Phreaks (Love From San Francisco/Hi-Bias)

MR ONESTER/ELEMENTS OF LIFE (NY, USA)

1	VOLUME ONE	Balihu (OMW, USA)
2	SHE'S SO HEAVY	Groove Collective (Giant Step)
3	SO AS I LIVE...	Elements Of Life (OMW, USA)
4	DESIRE	Nu Colours (Wildcard)
5	JAZZ IT UP	Erick Morillo (Strictly Rhythm, USA)
6	FULL CIRCLE SAMPLER	Various Artists (Full Circle)
7	SEE THE LIGHT	LZ Love (Slip 'N' Slide)
8	YOU CAN'T GO WRONG	The Unknown Factor (Defender)
9	NOTHING'S CHANGED	Ten City (Spiritual Life)
10	ALWAYS THERE	Incognito (Talkin' Loud)

KEN DOH (Newcastle, UK)

1	SNAPPINESS	BBG (Hi-Life)
2	JUMPIN'	Lisa Marie Experience (ffrr)
3	OVER & OVER	Plux (ffrr)
4	POWER	Medium High (acetate)
5	PIANOMAN (HED BOYS REMIX)	artist unknown (acetate)
6	DANCE WITH ME (REMIX)	Intuition (Faze 2)
7	PALADIAN DAWN	Sunday Club (Stress)
8	CLUB BIZARRE (REMIX)	U96 (acetate)
9	WHAT U WANT	Future Force (A&M)
10	BALLISTIQUE	Nunca (Amato)

95 NORTH (Philadelphia, USA)

1	THIS IS THE ONLY WAY	Lovebeads (Liquid Groove, USA)
2	YOUR HEAVEN (I CAN FEEL IT)	Urban Blues Project (Soulfuric, USA)
3	CRAZY	Serena (Love To Be)
4	SAVE US	Black Science Orchestra (Junior Boys Own)
5	LIFT UP YOUR HANDS	Xodus (Jellybean, USA)
6	EVERYTHING YOU DO	Carole Sylvan (Kult, USA)
7	JAZZIZ	Hep Cats (Freetown)
8	FIND OUR WAY	Key To Life (Suburban, USA)
9	I SEE YOU DANCIN'	Mood 2 Swing (Groove On)
10	HE'LL MAKE IT ALRIGHT	Mijan (acetate)

DAVID HOLMES (Belfast, Northern Ireland)

1	THE SUPREME TRUTH	The Supreme Truth (Ongaku, Germany)
2	MILES	Eight Miles High (Klang, Germany)
3	SPACEMAN'S HELMET	Dominic Armstrong (white label)
4	THE EVIL NEEDLE	David Holmes Versus Alter Ego (Go! Discs)
5	UNTITLED (MOUSE ON MARS MIX)	Sensorama (Ladomat, Gemany)
6	CORNERSTONE LP	Bandulu (WEA)
7	WHITE TRASH	Timmy & Glen (EOF)
8	HEADSTATES LP	Slam (Soma)
9	LA DISCOTHEQUE	CPU (EPI)
10	BELLY FULL OF LEAD	Yellow Pencil (A Madness)

DEEP C – WAMDUE KIDS (Atlanta, USA)

1	ALL NIGHT LONG	Mood 2 Swing (Groove On)
2	BREAKDOWN	Wamdue Project (Strictly Rhythm)
3	MOVE YOUR BODY	Roughneck Featuring Yavagn (MAW, USA)
4	SOOTHE	Furry Phreaks (Love From San Francisco/Hi-Bias)
5	KISS ME AGAIN	Yennek (Art Of Dance)
6	MEMORY EP	Wamdue Kids (Studio K7)
7	BRIGHTER DAYS EP	Big Moses (King St, USA)
8	FLORIDA FANTASY	Love From San Francisco (Sub Woofer)
9	BLACK LIGHT	Roy Davis Junior (Downtown 161, USA)
10	MEMORY & FORGETTING	artists unknown (white label)

FLOOR CONTROL

SPECIALIST SHOP CHARTS

MR BONGO (London, UK)

1	HEADLESS HORSE MAN	Raw Deal (Botch & Scarper)
2	DR OCTAGON	Dr Octagon (Bulk)
3	DOWN	Roni Size (Talkin' Loud)
4	WE ARE ONE EP	DJQ (Filter)
5	BEATS MEANS HIGHS LP	Solid Doctor (Pork)
6	WHO'S BLOWING UP FAR ROCKING WAY	Kapone (Product Sound)
7	SO LONG	Seb Lotek (Good Looking)
8	PARTS 1, 2 & 3	Herbert (Phono)
9	EMPEROR TOMATO KETCHUP	Stereolab (Duophonic)
10	INCREDIBLE BONGO BAND	Bongo Rock (MGM)

Mr Bongo, 44 Poland St, London W1V 3DA
Telephone: 0171-287-1887

GLOBAL GROOVES (Chester, UK)

1	BROOKLYN BEATS (REMIX)	Scotti Deep (Henry St, USA)
2	GOTTA RELEASE	Dirty Harry (MAW, USA)
3	BACH TO THE BEGINNING	Joe Louis (Relief, USA)
4	I NEED SOMEBODY TONITE	Thelma Houston (Azuli)
5	PLEIADIANS	Pleiadians (Flying Rhino)
6	HA HA	Anthony Acid (Emotive, USA)
7	2ND TIME AROUND	Eternal Summer (Met Music)
8	SEE THE LIGHT	L2 (Slip 'N' Slide)
9	JAVA	Jeff Mills (Axis, USA)
10	VARIOUS ARTISTS	Musiques (F Communications, France)

Global Grooves, 65 Brook Street, Chester
Telephone: 01244-343-781

FAT CAT (London, UK)

1	VOLUME TWO	Detroit Techno City (430 West, USA)
2	POTENTIAL DIFFERENCE	Stephen Brown (T&B)
3	RUSH RULES	DJ Rush (Trax, USA)
4	THE ZONE	Hydro (Emotif)
5	I FEEL A GROOVE	Tim Harper (Peacefrog)
6	SEVENTH DAY	DJ Escobar (Infonet)
7	FLIM FLAM	Yellow Sox (Nuphonic)
8	PRESSURE	Solo Featuring UT (Excursions/Mo' Wax)
9	APPLICATION OF LANGUAGE	Regis (Downwards)
10	PRIORITIES	DJ Krust (Full Cycle)

Fat Cat, 19 Earlham St, London WC2H 9LL
Telephone: 0171-209-1071

MASSIVE RECORDS (Oxford, UK)

1	MOTHER OF PEARLS	Urban Blues Project (Soulfuric, USA)
2	LOVE, LOVE, LOVE	Those Guys (Basement Boys)
3	THIS IS THE ONLY WAY	Lovebeads (Liquid Groove, USA)
4	CLEAR	Technique (Nitegrooves, USA)
5	MOLECULAR DREAMS	Elements Of Life (Oxygen Music Works, USA)
6	GOTTA RELEASE	Dirty Harry (MAW, USA)
7	FLY AWAY	Todd Edwards (white label)
8	SATURDAY	M&S (Public Demand)
9	THA HOUSE OF SOUND	Mike Dunn (Maxi, USA)
10	WALK	Amira (Slip 'N' Slide)

Massive Records, 13 Friars Entry, Oxford
Telephone: 01865-250-476

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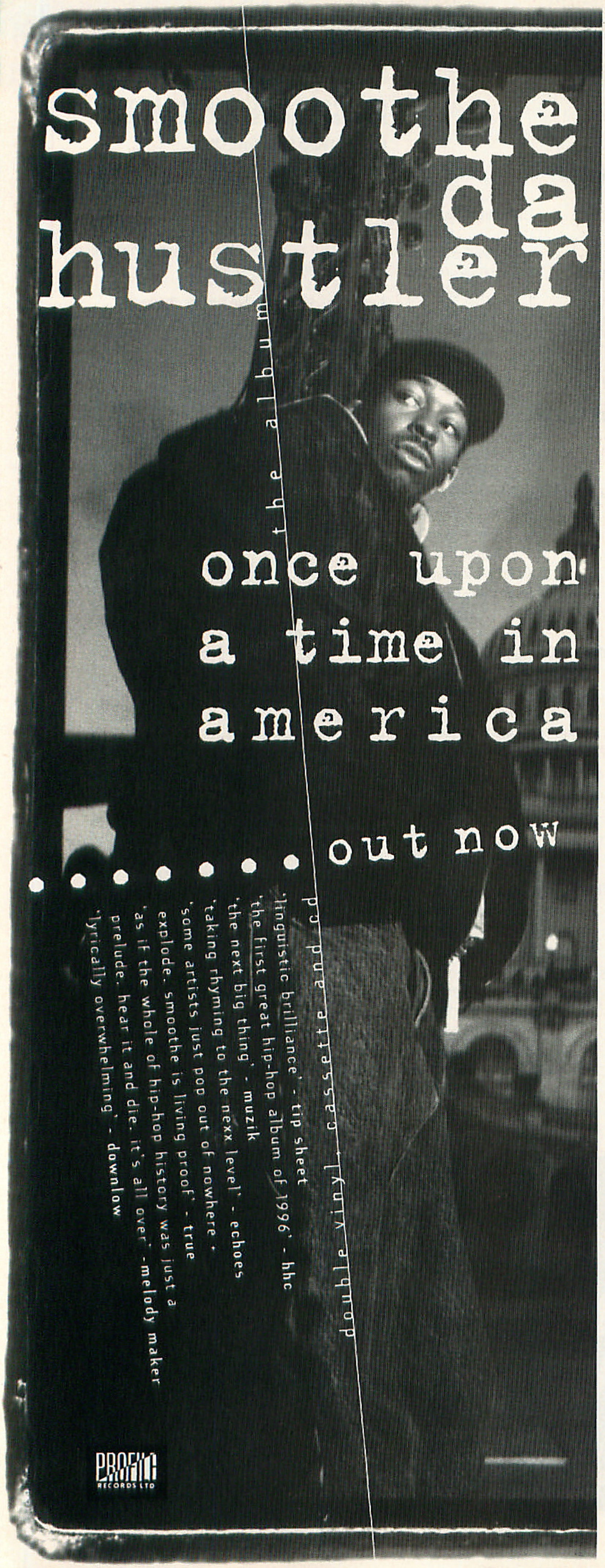

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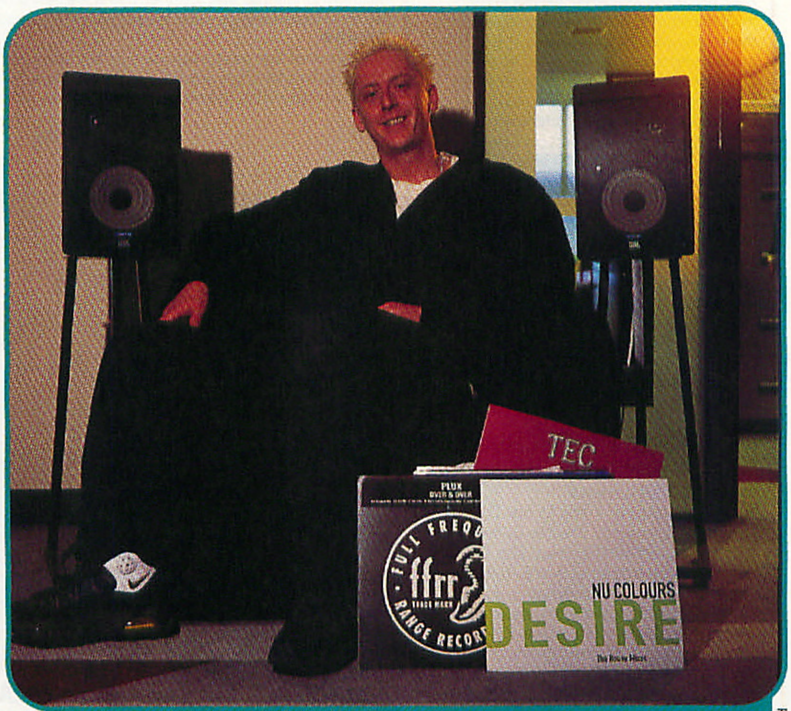
Guest reviewer: Paul Roberts from K KLASS

Muzik reviews by Ben Turner, Calvin Bush and Dave Fowler



Pic: Raise-A-Head

HE is one quarter of the group whose biggest singles so far have been "Rhythm Is A Mystery" and "Let Me Show You". More recently, he has collaborated on remixes of Carleen Anderson and Juliet Roberts, and helped to relaunch the career of Bobby Brown.

His group's remix collection, out now on deConstruction, features 15 flawless reworkings mixed by himself alongside partners Russ, Andrew and Carl. The guys' next album of original material, on which they've worked with Kathy Sledge, Rachel McFarland, Tubbs from Nu Colours and a host of other talented singers, will be out later this year.

Currently just putting the finishing touches to "Metamorphosis" from the forthcoming Pet Shop Boys album, our guest singles reviewer this month is Paul Roberts from **K KLASS**.

THE GUM CLUB
Fat Beat
Kaos, Portugal

AS Portugal prepares for the arrival of Muzik this summer, their Kaos label provides its finest release since Underground Sound Of Lisbon's legendary "So Get Up". Here, executive producer Antonio Cunha has created a minimal dark destroyer which reflects how DJ heroes like Danny Tenaglia and Tony Humphries have all toughened up in their drive to take house music back underground. With UK distribution now in place for Kaos, expect big things for "Fat Beat". (BT)

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Paul: **"This is a very sparse, techno-influenced track, somewhere between what Dave Clarke and the guys at Work Records over in Holland were doing about two years ago. It builds okay, but doesn't quite get anywhere. Plus, it doesn't have any original sounds, programming or percussion. Distinctly average."**

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DJ SNEAK
Blue Belly Bandit EP
Large, USA

TRACK ASSASSIN
State Of Emergency EP
Catalyst, USA

TELL you what, under the current law 'n' order Tory frenzy, Chicago's plunder-happy DJ Sneak and his continuing infatuation with glittery, jump-up Seventies loops, could find himself the wrong side of Michael Howard's three-strikes-and-you're-out policy. The Sneak-produced "State Of Emergency EP" marks the debut for Detroiter Terry Mullen's imprint, but both of these releases have enough refried disco madness ("Jungle Boogie" on Catalyst even stealing from Earth, Wind & Fire) to ensure that if "Saturday Night Fever" is ever reworked for the Nineties, DJ Sneak will be doing the work of all three Bee Gees. (CB)

●●●●○ and ●●●○○

Paul: **"All four of the tracks on 'State Of Emergency' are well worthy of being A-sides. One is very experimental and very weird, but they're all definitely on the house side of techno. As usual with Sneak, the release would have benefitted from a bit better production. It sounds as though it's been phoned in! The B-side of 'Blue Belly Bandit' is definitely the one for me, though. It sounds like 'Sueno Latino' has been cut up in there somewhere. The production on this one is a lot better, too. It is certainly worth a play."**

●●●●○ and ●●●●◐

EL CANTOR
Toma '96 Remixes
Digital Dungeon, USA

A TRACK which is the vinyl equivalent of top Portuguese sort, Ana Padrao. It's dark, slinky, perfectly-formed with a hole in the middle, round in all the right places and featuring a couple of grooves which will blow yer socks back to Blighty. Can't wait for the '97 mixes. *Muito bom*, boys. (DF)

●●●●○

Paul: **"Davidson Ospina is the man of the moment and his 'Full On' remix is definitely the pick of this bunch. It's reminiscent of one of my favourite tracks from last year, Ralphi Rosario's 'Brinca'. In fact, I'd say that it was probably inspired by it. The 'Electro Mix', with its very straight percussion, is not quite my thing, but the 'Ospina Bonus Mix' is, erm, a bonus."**

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MUSIC FOR FREAKS AND THEIR FRIENDS
Spoo
Plink Plonk

IF you thought that, on the evidence of their Classics label, Luke Solomon and Derrick Carter were all about four-in-the-morning deep house, "Spoo" will soon have you wide awake in a feverish sweat. Tracing a heritage of off-its-bonce Freddie Kruger delirium right back to Bam Bam's "Where's Your Child", "Spoo" is the aural equivalent of Mad Cow Disease, with a neat acid line and cavernous moans delivering the final severing of the cortex. (CB)

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Paul: **"I can hear why this track is for freaks and their friends. It's one of those awful records which sticks in your mind and stops you from getting to sleep after a night of clubbing. There's a weak attempt at techno drum programming with some half-hearted sounds which we've all heard before. The B-side is dubbed-out, but it still misses the mark by a million miles."**

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DAVE CLARKE
No One's Driving (Remixes)
Bush/deConstruction

ONE of the darkest moments from Dave Clarke's stunning debut album, "Archive One", "No One's Driving" is a slow hip hop grind with the dopest scratching and vocals from the man himself. On top of that, those Chemical Brothers have concocted a raw explosion of fucked-up industrial hip hop by shoving the whole lot into a rotting bottle of amyl. The same could also be said of Robert Hood's reworking of "Wisdom To The Wise" from Clarke's classic "Red 2 (Of 3)" EP. Hood has, however, managed to retain Clarke's orgasmic filtering technique and has also added a sample which invites you to *"Light up, if you have a lighter in your pocket"*. Be sure to take it out of your pocket first, though. This is stadium techno at its very best. Clarke for the Cup, or what? (BT)

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Paul: **"Although they come with their usual breakbeat loops and distortion, Tom and Ed Chemical provide the cleanest sounds on this remix package by a long way. Yeah, definitely my kind of thing. I'm not so sure about Robert Hood's mix of 'Red 2', though. There's no real point in remixing something like that. It's a total classic and, because of that, it can't really be improved. And that vocal is well over the top. If it's a joke, then it's not a very funny one."**

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PLUX
Over And Over
ffrr

THE 12-inch double-pack of "Over And Over" succinctly sums up the fundamental differences between Portugal and Ibiza in 1996. The first slice of vinyl features the original production from DJ Pippi (resident at Pascha) and, with all the trashy breaks and drum rolls supposedly needed to rock a dancefloor, is a budget attempt at making money. But you also get the Angel Moraes dub, an outstanding mix which contains all those subtleties which inspire house lovers. The ripples of audible emotion are similar to those on "Stella". This is proper dream house for those who genuinely dream about house music. (BT)

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Paul: **"I'd say that this was one of the best party records of last year and I'm pleased it has been picked up by London for reissue. Rumour has it that Mark Goodier from Radio One has done a mix of it! Here, though, the original mix is still my favourite, but clubs with taste will certainly also enjoy the Angel Moraes reworking. Those filtered synth sounds are really wicked. All in all, this is a great package."**

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DJ ROLANDO
The Aztec Mystic
UR, USA

WORKING a faultless ancient line much travelled by the godfathers of electronica, "The Aztec Mystic" is yet another of those peerless UR tracks which sends tingles down your spine, makes your hair stand on end, tears at the soles of your feet and still fits perfectly into their canon of seriously individual grooves. The moment when the synths make like ET panicking in a phone box because it doesn't take those old 10 pence pieces is particularly spectacular. Believe me. (CB)

●●●●◐

Paul: **"I always used to really look forward to Underground Resistance releases, they used to somehow reflect the brighter side of the Detroit scene, but this sounds like the sort of thing we were doing live in 1989. It's also the sort of thing which never made it onto any of our records. I'm the biggest fan in the world of the Detroit stuff, but this is way beyond the pale."**

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DJ ICEY
Join Hands
Genuine Zone, USA

THE B-side here, "Come Into My House", will probably be the most caned cut on this, the latest and bestest-yet vinyl outing from Florida's coolest jock. With its grinding minimalism, spaced-out breakbeats and low-pitched siren sample, this is an import priced slice of nice from the Ice. (DF)

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Paul: **"A lot of breakbeat stuff is starting to get very tiresome. At least the drums are more electro than hip hop-influenced here, which gives the track a bit of an interesting slant. It's very much along the lines of the early Chemical Brothers' productions. The bassline on 'Join Hands' sounds familiar, though. I have a feeling it didn't start its life on this record!"**

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➡

DR BASE VERSUS KARIM
Anaconda/Piranha
Tinrib

THE London-based Tinrib imprint have put out some half-decent NRG trance in the past, but with this release they are doing neither themselves nor the genre itself any justice whatsoever. "Piranha" is a blatant rip-off of the Lunatec track of virtually the same name (the production values of the original are, however, much higher), while "Anaconda" snakes off into cheesecore jungle. Very mediocre. (DF)

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Paul: "Come on, get yer lycra cycling shorts on and yer top off! Let's go for it! This one seems to have got a bit lost somewhere between 2 Unlimited and Hardfloor. I wish whoever made this would disappear off the face of the Earth. It has absolutely nothing to do with the sort of music I'm into at all. Utterly horrible!"

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BEDROCK FEATURING KYO
For What You Dream Of
Stress

BEDROCK VERSUS BLUE AMAZON
For What You Dream Of
Stress

YOU know the one. It was featured on the "Trainspotting" soundtrack. It was made by John Digweed and Nick Muir. It was championed by Sasha and Mr Oakenfold, reworked by Blue Amazon and you can hear it every week at clubs which specialise in long intros, expensive beer and leather trousers. It's the flavour of the month. It is also very good. (DF)

●●●●○ (both)

Paul: "This track sounds very familiar. It's a bit like something I heard two-and-a-half years ago at The Pharmacy in Wrexham. But that's another story altogether! It's got an interesting vocal but the backing track, although it's quite well done, is not the sort of thing I'd play. It's far too Euro. The Blue Amazon mixes have much more space, you can hear what's going on a lot better. There's room for more imagination with the drum programming, though."

●●●○○ and ●●●◐○

HMC
Southern Cross EP
Juice, Australia

JUICE have finally returned to these shores and are taking their furious techno pace back into the heart of the dancefloor after distribution trouble back home in Australia. And having successfully launched his Dirty House label, DJ legend HMC is also back, here with a double-pack of phunky, acidic techno which sweeps through the past year's musical innovations. If this is Juice's comeback record, just wait until they are flowing freely once more. Fuck Fosetralia. Welcome to Juicestralia. (BT)

●●●●●

Paul: "This is really good. It's just the sort of heavier track I like. If you're going to use distorted 909s, make them sound properly menacing, I say! Heavy, but with soul. This sounds like the very best tracks Andrew Weatherall plays and it is very danceable. You'd never hear K Klass make a record like this, but it's certainly the sort of sound I'd go out and buy."

●●●●○

LZ LOVE
See The Light
Slip 'N' Slide

TALK about an all-star line-up. Produced by the legendary Booker T and BB Stone, with keyboards by Smack Productions' Eddie Perez and backing vocals courtesy of Gerideau and Shaun Benson, "See The Light" was just made to be an absolutely massive hit. LZ herself, a woman who at one time used to perform backing vocals for disco queen Sylvester, is truly the cake beneath the icing. (DF)

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Paul: "Excellent! This is absolutely superb. The drum rhythms are incredible. They must have taken ages to programme. The 'Club Mix' is the one for me, it's got some lovely sounds, and 'See The Light' is a great song to boot. This is exactly where I'm at."

●●●●◐

MENTAL GENERATION
Cafe Del Mar (Underworld Remixes)
Effective

THIS record will never, never die. A tribute from Denmark to Ibiza's legendary Cafe Del Mar, this three-year-old chill-out classic features sounds of the sea lapping against the rocks, whistling melodies in the cool breeze and a general feeling of loneliness and sadness which you encounter when watching the sunset. These previously unreleased mixes from Underworld prove that they are as much a part of the mental generation as anybody, by unleashing progressive, experimental house music which fucks with the heart and soul. Please Ibiza, give us just one more chance. (BT)

●●●●●

Paul: "I had a real problem deciding which speed to play this one at, but once I had looked at the label, I eventually settled on 33! But I actually quite like this. It's very dubbed-out and very mellow. I would like to listen to this when I crawl home every Sunday morning at six o'clock. Cool."

●●●●○

MOUVEMENT PERPETUAL
Sexuel Mouvement
Obsession Music, France

IF ever a record was made for one DJ, it is "Sexuel Mouvement". Created by the ever-developing Jerome "Pacman" Elia, it has Sasha's name written all over it. Slow and grinding and hallucinating house music, "Sexual Mouvement" doesn't peak, it just breezes along on the surface without ever letting you down. Heavy breathing and muffled vocal samples capture the mood, as the oscillating melodies hypnotise you in the name of real trance. (BT)

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Paul: "There's not much movement on the A-side, is there? If that's his sex life, old Jerome is a pretty sorry sort of bloke. The B-side has some interesting sound FX, even if it has been rather strangely called 'No Sound Effects'. There's six minutes of not very inspiring chill-out nonsense on the flip as well. This one will probably have its fans, though, and all of the tracks have been very well produced."

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PET SHOP BOYS
Before (Remixes)
EMI

THE legendary Pet Shop Boys. So pop, so cool, so wonderfully clever and so on it when it comes to getting remixers. Joey Negro and The Hed Boys fail to inspire, but Danny Tenaglia's much sought-after takes are a treat. The purists will no doubt slate him for ripping off Basic Channel, but if this is where Danny's head is at, then let him go with it. The winner is "Phylpps Track" all the way and the use of Neil Tennant's voice is superb. You won't have trouble finding it in the racks, either. Just look for the sleeve with a dick on it . (BT)

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Paul: "It's certainly the most entertaining sleeve I've seen so far! The Pet Shop Boys have a long tradition of using really good remixers, they are very good at picking up the people of the moment. Tenaglia lends his feel to create yet another dancefloor-friendly classic, but my personal favourite is the 'Aphrodisiac Dub'. I've been playing it out for quite a while now. It's very, very, good indeed."

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BUSTA RHYMES
Woo-Hah (Remixes)
WEA

Muzik Single Of The Month

THE anthem of 1996, as Westwood would say, "no doubt, no doubt". As if the original wasn't bloody fantastic enough (pure clown-faced, dope-mad lunacy which even Radio One have sworn allegiance to), the British label has only gone and got Origin Unknown (aka Andy C and Ant Miles) on the remix case. Already being caned by DJ Hype, it skillfully retains the bug-you-'till-you-die chantings, blippery and bassline of the original, but scatters them like confetti in a wind-tunnel of thumping, tense breaks. The result is so jumped-up, Michael Jordan had better watch out. If you thought last year's 4 Hero takes on Scarface and Krust were a forewarning of the future jungle-rap alliance, then this is the new urban manifesto, 1996 style. Fierce, insane, loveable and perhaps the single of the year so far. (CB)

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Paul was unable to pass judgement on this as he was interrupted by deConstruction's answer to Mrs Mop, who insisted on closing the office bang on time. And it was only 10pm. Ah, record companies. What an easy life, eh?

Busta Rhymes

MR ONESTER
Elements Of Life: Volume 2
Oxygen Music Works, USA

JUDGE Jules, James Barton, Pete Tong, where are your cheque books? Put simply, the second in Mr Onester's "Elements Of Life" series is massive. Do not, however, expect to be wiping away the tears the way you did when you heard the Kevorkian-style house of the first release. This record is pretty much structured around Josh Wink's "I Am Ready". Nodding along minimally with the key word *"Deep"* looped until it will drive you to the verge of insanity, it breaks and builds back up into a hands-in-the-air finale. This is going to be a very big record, even if it's one you will have heard before. (BT)

●●●●○

Paul: "Pixies, goblins and total and utter nonsense! This must be the worst five minutes of vinyl I've heard so far today. This sort of stuff always seems to fall flat on its face in a club. There are just too many swirling strings. Strictly for the long-intro brigade."

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MINDS OF MEN
Brand New Day
Perfecto

THE debut 12-inch from Piers Sanderson (Mr Global Grooves), Paul Birtles (long-standing r&b producer) and Tracey Riggan (studio songstress), this promises a lot more than it actually delivers. Nonetheless, when Dekkard & Dane cut the vocals (and the crap), the cockerel crows and the sun finally rises. (DF)

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Paul: "I'd like to say something nice about this because I know a lot of the people who are involved! But unfortunately, it reflects what's wrong with the music in mainstream clubs these days. The 'Amityville Dub' has the best sounds, but the track bears no resemblance to house music whatsoever."

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DEATH IN VEGAS
Dirt
Concrete

NURSE! The air guitars and the amyl drip, now! Finally surfacing several months after their awesome "Dirt Dubs", this is the kind of splendidly frantic pogo-nutter messiness which Led Zeppelin might have come up with if they had been suckled on Schooly D and The Prodigy. Richard Fearless, thou art well named. Interestingly, it's also got the same *"What's that spell"* Country Joe sample which The Sandals used way back when, proving that the open-toed people provide far more inspiration than they are credited for. (CB)

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Paul: "Fuck me, what an energy-packed record! It's absolutely excellent. It sounds something like a Led Zep/Trojan Records collaboration! It's exactly the sort of track I'd love to play at the end of the night."

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INGRID SCHROEDER
Paint You Blue
east west

HER debut, "Bee Charmer", fell firmly into the Morecheeba/Moloko school of dark, folksy trip hop and the drowsy, eyes-closed melancholy of "Paint You Blue" (with extra-dope DJ Muggs production) isn't exactly a radical new direction. But with the remix, Peshay once more proves (after his own "Vocal Tune" and his stunning Ruby remix) that for twisting female junglist blues into sublime 21st Century garage, very few can rival him. (CB)

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Paul: "The two faster mixes are moderately interesting, but they remind me of 1,000 things I've heard before. Maybe I'm starting to show my age by not being able to fully appreciate this kind of thing! I've tried and tried, but it still goes over my head. This is not one for me, not even on the dullest of nights at home."

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➡

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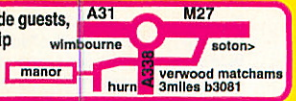

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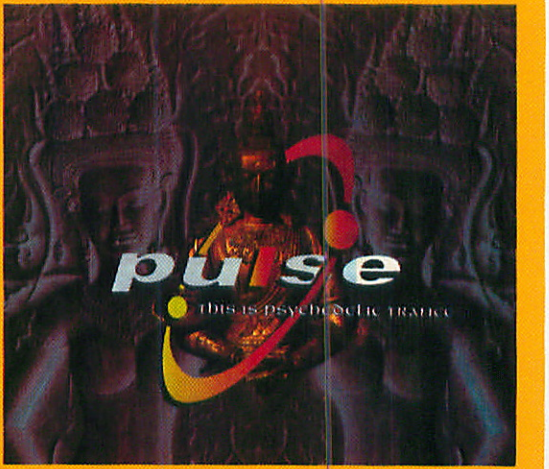

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SUB TERRANEAN

BBG

Snappiness

Hi-Life

ORIGINALLY released a few years back on limited edition white label, "Snappiness" (the track which cheekily lifted the piano riff from Soul II Soul's "Happiness" ensuring it got played to death) gets a new lease of life for 1996. The reworkings come from BBG themselves (Ben Angwin, Phil Hope and Tony Newland), techno gurus The Zen Terrorists and Evolution. Worth a spin if nostalgia is your bag. (DF)

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Paul: "I really loved this record the first time around and I'm delighted to say the A-side mix stays very true to the original. Yeah, it's probably one of my favourite tracks of all time. It perfectly captured the mood of the time it was released, but I don't think the speeded-up mixes suit the feel of the track at all. A worthy release, nonetheless."

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SOURCE DIRECT

The Crane/Artificial Barriers

Source Direct

LIKE all good junglists, Source Direct are to breakbeat what the villainous Two-Face nemesis was to Batman. On "The Crane", they melt this evil into a deadly landscape pock-marked with dark strings, kung-fu kicks and a propensity for neck-level rugby tackles. Turn it over to "Artificial Barriers", however, and discover the "acceptable" face of the twisted beat, where star-dusted ambience and cotton-wool basslines are sweet enough to win over the most moral of family values crusaders. What a devious lot Source Direct are. (CB)

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Paul: "Another one whose speed I wasn't able to work out without seeing the label! I don't know, call me ignorant, but I simply don't appreciate this sort of thing at all. I'm probably too set in my ways. The track on the B-side boasts some pretty interesting drums and an okay-ish submarine sonar blip, but that's about it."

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LL COOL J

Doin It

Def Jam/Island

ON paper, "Doin' It" has very little going for it. Obvious samples from Art Of Noise's "Moments In Love" and from Grace Jones' "Jamaican Guy". Rapping about how *"A nigger likes his girls... nice and wet"*. And yet, like a naughty puppy which only has to flash its eyes to have you melting, there is something cheekily irresistible about both the main mix and the love-fixated remix. LL Cool J never really cut it as a lover's rapper ("I Need Love", need we say more?) but if the man is ever going to steal your heart, it looks like this may be his last chance. (CB)

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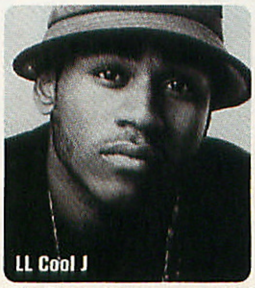
LL Cool J

Paul: "'Doin' It' is a bit too sickly sounding for me, even though I am a big fan of a lot of hip hop at the moment. The B-side, 'Hey Lover', has more energy, albeit not as much as his last release, 'I Shot You', which is an absolutely pounding track."

●●●◐○

ROZZO

Into Your Heart (Remixes)

6 By Six

IF Harry Enfield reviewed this record, he'd be sitting in an East End cafe wearing a Gabicci top and gold chains, banging the table top with his fist and screaming "Sort it aaahhtt!!! Naaahhh!!! Nevvvvver!!!" And who could blame him, because this release (however high the chart-friendly Tall Paul Newman mix climbs) is the aural equivalent of spray-painting the Mona Lisa. (DF)

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Paul: "A classic record but one with a very strange choice of remixers. They've taken a gamble and failed. As with Dave Clarke's 'Red 2' earlier, it's another case of if it ain't broke don't fix it."

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THE CHAMELEON

The Way It Is

Stress

THE DJ reaction sheets to the first attempt to release this Bruce Hornsby cover were so abusive that those chaps at Stress decided to go back to the studio and come up with another version. If anything, though, this attempt by The Chameleon is even worse. Warning! Do not play this record unless your club is pumped full of nitrous oxide. Only then might the dancefloor see the funny side of it. (DF)

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Paul: "Justin Robertson used to play a record by Bruce Hornsby at Spice in Manchester years and years ago. It quite befitted the mood of the time, it was a giggle, I suppose. Not this, though. They wonder why some mothers in the animal kingdom eat their young. Well, this track is the answer to that question. Awful."

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GRACE

Down To Earth

Perfecto

GRACE has already scored big with the Oakie and Osbourne-produced "Not Over Yet", "I Want To Live" and "Skin On Skin", but with "Down To Earth" she seems to have reached the Beecher's Brook of her career. Namely, how not to sound the same on every single release. Not that anyone's suggesting she's a horse, of course. (DF)

●●●○○

Grace

Paul: "I think I can safely say K Klass aren't going to be among the fans of this record. It's just that old Goa stuff. Hippies, bad toilets, dirty beaches and dysentery. It's not my scene or my choice of holiday destination! I've never been sure about any of the vocals on the Grace tracks, and this just reinforces my doubts."

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PULSE FEATURING ANTOINETTE ROBERTSON

The Lover That You Are

ffrr

PENNED by David Morales and produced in NYC by garage knob-twiddler Jellybean Benitez, "The Lover...", with its knockout vocals, has already been an underground smash Stateside. History, it seems, is now set to repeat itself on this side of the pond. Soul Solution have done the original mix, with additional retouchings from Brit-pack Sleeping Lions, Si Brad and Roger U. (DF)

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Paul: "I have been playing the main mix for many months now. It's destined to become one of the records of the year. The vocal mix is totally blinding, but the remainder of the remixes are disappointing. They should have come up with something a lot better than this when you consider the strength of the original."

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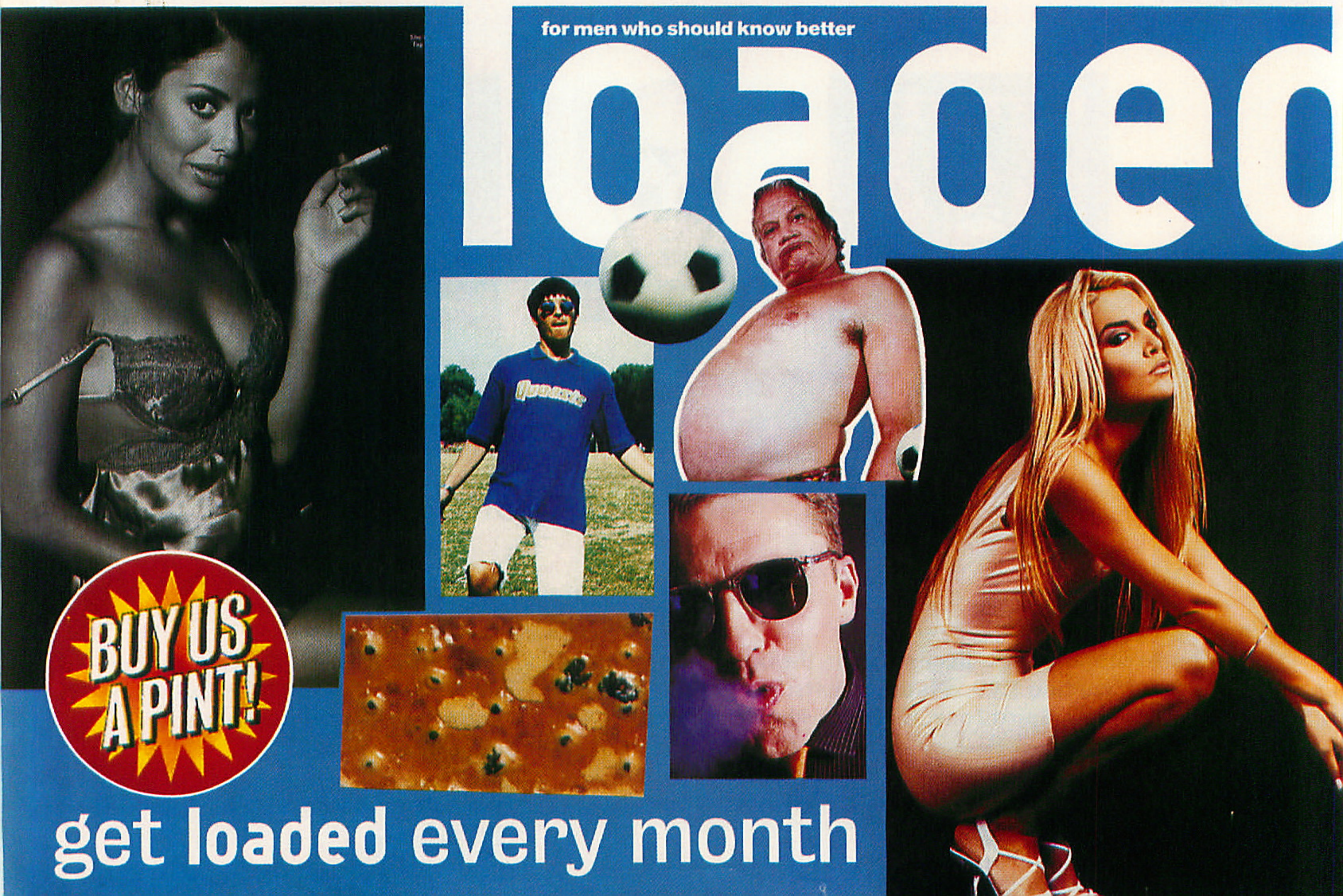

RICHIE HAWTIN
Concepts Volume 2
Plus 8, Canada

THE minimal, abstract packaging, with its symbols for titles and Mondrian-style simplicity, gives the game away in this, the second of Richie Hawtin's "Concepts". He is now as close to the comforts of the modern, thrill-happy dancefloor as Torquay United are to being a world-class footie team. The two tracks featured here come on like Maurizio time-locked in an electronic vacuum with DBX, and they prove space is always the place where weirdness is at its peak. (CB)

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Paul: "Bizzare! This is really experimental techno. Ritchie Hawtin is usually one of the people who gives me faith that the original spirit of techno is still there somewhere, but this track can only be described as very, very sparse. This should get a question mark rather than points out of five!"

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Richie Hawtin

DJ VIBES & WISHDOKTA
Gonna Be Alright
Happy Trax

A DOUBLE-HEADER of happy hardcore lunacy served up by Vibes and Wishdokta (aka garage producer Grant Nelson!), this release is strictly for pre-pubescent cheesy quavers with acne, light sticks and way, way, way too much energy. "Fuckin' blindin', mate!" if you can't stop your head bobbing when you're in the classroom. Fucking dreadful if you've listened to any other type of dance music. A huge hit, nonetheless, so full marks for business acumen." (DF)

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Paul: "If I could choose a speed to play this record at, it would probably be about 23 rpm. I've never really understood happy hardcore, although I'm sure this would go down well with the 15-year-old fraternity. Personally, I think records like this should just be destroyed."

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SPACEWAYS
Japanese Flute (Remixes)
Cup Of Tea

JUST because it's from Bristol, it doesn't mean it's trip hop. If anything, this clutch of remixes from top-notch nu eclectica boys (Coldcut, DJ Food, Fila Brazillia and the lesser known Hidden Chipsters) proves "Bristol" simply means having a mind open enough to allow everything from sleazy jazz to drifting electro to skank its way into the mix and cause havoc. Now that's what we call freestyle. (CB)

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Paul: "God, they don't half make the cider strong down there in Bristol! This one was obviously recorded while suffering from a hangover. Again, a record which will have its fans and the chances are most of them will be on student loans! Personally, I think it's truly horrible to listen to."

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K KLASS Single Of The Month

NU COLOURS
Desire (The House Mixes)
Wildcard

TWO years on from their genre-defining smashes "Power" and "Tears", Nu Colours return to the front row of the UK soul scene with a stunning single which has already firmly established itself as an anthem in the nation's funkier venues. With a slew of mixes to assuage the dancefloor desires of virtually any and every oncomer, it's difficult to see how this particular release can fail to conquer chartland. The pick of the retouchings is doubtlessly the "Masters At Work Dub 3", a real winner for dinner. (DF)

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Paul: "Masters At Work continue to amaze me. This is completely stunning. They've been playing with this funky bassline idea for a while now, but here it has worked to absolute perfection. And 'Desire' is the first vocal track I've heard in a long time where the singer actually seems to believe in the song she's singing. It's totally spellbinding. This cut will work everywhere I play for as long as I can get some life out of it. But why on earth wasn't the 'Masters At Work Dub 3' used as the radio edit? If they don't use that one, they'll be making a big, big mistake. It's massive!"

●●●●●

Nu Colours

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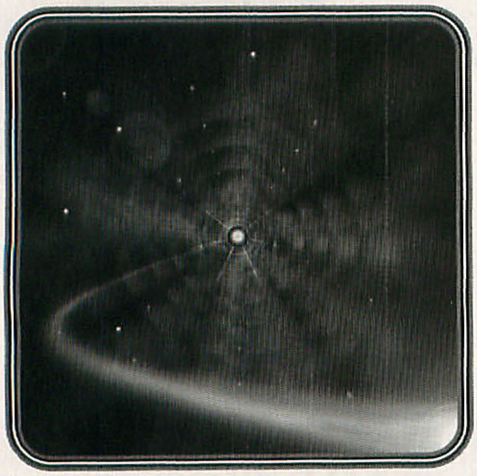

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ALBUM OF THE MONTH

Pics: Raise-A-Head

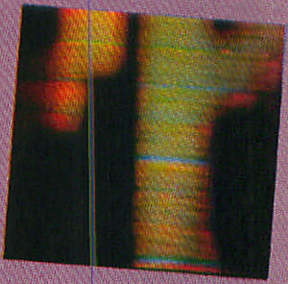
Hoop Dreams

SLAM
Head States
Soma

IT'S been a long, strange trip. A million golden moments, too many cigarettes and too many mornings after. But there are still dreams to be dreamed, secrets to be unlocked and endless nights which suddenly seem all too brief.

It started with the dance, a voyage into the interior, shaped by weird, star-kissed music. Records which soundtracked our imaginations. The sound of electronics hot-wired to our hearts. A shifting landscape tracking through "Nude Photo", "Altered States", "Energy Flash", Hardfloor, Heidelberg and back to Detroit again with Underground Resistance, Aux 88 and Red Planet. And out the other side into deep space.

All of this and more is concealed inside "Head States", just waiting to be connected. Pieces of dreams, marker points on our journey from there to here. Because what's special about Slam, and in particular their long-awaited debut album, is the fact they've taken the very same trip. At the centre of the dancefloor vortex, Stuart McMillian and Orde Meikle have fallen in love with all of those special moments which have made dance music such a compelling prospect over the last 10 years or more.



"Head States" starts, for example, with the smoky atmospherics of "Emotive", which follows twin points between the future jazz of Mike Banks and Larry Heard. Wrapped up in soft modulation and whispering 808s, it stretches deep chords and oceanic strings around perfectly-detailed lead lines, creating an astonishing introduction to an album which dismisses the power-fuck machismo of the techno-by-numbers crew in favour of a more complex, considered experience.

Check out "Life Between Life". It's the kind of track which is guaranteed to lock the floor down into the groove. It's one of those jerky, DX-punched, super-funk moments which works so well at four in the morning. You've heard it all before, but not quite like this. Layered and crafted with elegant syncopation and tiny mysteries, "Life Between Life" steps inside whistling spin-backs and dreamy melancholia to discover a deeper realm.

"Head States" isn't just a collection of great dancefloor tracks. It's a real album. A long-player built to last. It pulls together the kind of experiences we have all had at the centre of the dancefloor and fuses them with the late-night couch trip, creating something special and new. It is both a celebration of dance music's ability to free our emotions and a celebration of those emotions themselves.

Think about the way you felt when you first heard "French Kiss" or "Hardtrance Acperience" or "Jupiter Jazz" or indeed any of the special records which have made dance music such a vital part of our lives. "Head States" is essentially an investigation of all those altered states punctuating our journey from acid house to global techno.

On "Beneath", ticking reverbs and ambient FX melt with German electronica, with Can, Tangerine Dream and, naturally, Manual Göttsching, to produce one of the album's highlights. Elsewhere, the spaced-out, slo-mo electro and drifting melodics of "White Shadows" plays around with the dreamscape techno of, say, Sensorama. Then there's "Alaska", which has fizzing synths and minute metallic beats like the surreal jazz of Move D or Deep Space Network.

All this may make "Head States" seem like merely the sum of a million different reference points. But it's not.

What connects "Head States" to those special records is its timeless quality. It's a step into the future which doesn't relinquish its right to communicate and isn't afraid to touch base with emotions and dreams. And on an inspired track like "First Bass", where mournful horns collide with soft vibes and a be-bop b-line, Slam's emphasis is on the meaning and content of that legacy rather than the lazy equation of TR909 + TB303 which has diverted too many people from the real essence of dance music.

"Head States" is the sound of 10 years worth of amazing nights, all tangled up in acid house and techno. It's a document of an amazing journey, deep inside an electronic blueprint drawn up somewhere between Chicago, Detroit, New York, Berlin, Cologne, Frankfurt and, of course, Glasgow.

And it's just about perfect.

Tim Barr
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ORBITAL
In Sides
Internal

LET'S not beat about the bush here. Paul and Phil Hartnoll have turned out some of the very finest techno moments of the last eight years. Of that there is no question.

"Chime", Orbital's first single, is still a wonderful record. The sometimes overlooked "The Naked And The Dead" remains a cracking piece of tribal house music. And their magisterial reworking of Meat Beat Manifesto's "Mindstream" (a track which later surfaced as "Remind" on the second Orbital album) could out-trance the best of them.

But it was a cut on the Harnolls' "Time Flies EP" which really hinted at the sound of things to come. "Sad But New" (a remix of "Sad But True") laced poignant vocals over a rinky-dinky keyboard riff and trippy breaks. It was one of the most engaging compositions of 1995 and formed a structural blueprint which has been renewed, remixed and generally fucked about with on "In Sides", Orbital's fourth album.

Upon hearing the looped, niggling riffs which snake through the album's opening track, "The Girl With The Sun In Her Head", your first reaction will be to think that you have heard the melodies before, but you can't quite place where. Your second reaction will be, "Why didn't I think of that?".

Coming on like a Sixties soundtrack, "The Box" should be retitled as "Get Hartnoll". You half expect Michael Caine to jump out of the shadows at any moment. "Dwr Budr" (Welsh for "dirty water", all you non-bilinguists) is dark and dangerous, highly focused and confident in its composition. "Adnans" is simultaneously melancholic and uplifting, a neat trick which Orbital succeed in doing again and again.

By the time they reach the bleepy climax of "Out There Somewhere", the *piece de resistance*, the Hartnolls know where they are going. They also know where they are at. The urgent undertones are carried along in a tide of emotion and, as a mid-song mini coda breaks in after 12 minutes, you're glad it's Orbital at the controls.

Billed as six unrelated "sound scenarios", "In Sides" neatly illustrates why Orbital remain light years ahead of the competition. While much of the album is set on a dial marked "home listening", it is still some way in front of the soporific easy-listening muzak of much of today's ambient fare.

At times, it startles with its raw simplicity, while at others it impresses with its sheer complexity. But in the end, what it comes down to is that only Orbital could mix 'n' match the simple and the complex and turn out something this good.

After all these years, they're still ahead of the pack. Way ahead.

Kieran Wyatt

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Hartnoll to Hartnoll

Pic:Mike Diver

HERBERT
100lbs
Phono

THERE'S this man, right, and he's got three different egos. Which means one more than Dr Jekyll. He makes music, right, but not like everybody else. You see, this strange man taps on all of the parts of his body and turns them into rasping snare drums or hissing hi hats. Oh, and he also gets his melodies from sampling instruments in his kitchen like, say, a whisk or a cheese-grater.

As Dr Rockit, he makes freaky-deaky electro. In his Wishmountain guise, he blisters the techno wallflowers. And as Herbert, he produces deep house as crazed as "Ren & Stimpy", as crafted as Eric Kupper and as delicious as a bath of hot melted Swiss choco-milk. With water-lilies on top. Welcome to the mad, mad, mad and utterly magical world of Herbert.

"100lbs" pulls together all three of his limited-edition EPs to date and, without wishing to overstate the case, Masters At Work and Glenn Underground can come on down and collect their P45s. From the sensual rustle of "Deeper" and "00 Licky" to the wiggy, disco-fried funk of "Rude" and "Pen", "100lbs" is a rare wonder, a work in equal parts of humour, irreverence, irresistible funk, innovation and plain genius.

Too good to be true? Believe it.

Calvin Bush

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GLENN UNDERGROUND
Atmosfear
Peacefrog

FROM his incredible bootleg remix of Donna Summer's "I Feel Love" to his deep-as-you-like four trackers for the Cajual label, Glenn Underground has consistently turned out single after single of butt-movin', bass bin-bustin' house music. Whether he is cranking up the acid house pressure with the likes of Boo Williams and Tim Harper, or tripping the dancefloor Mr Fingers style, he is one of the few Chi-towners to have been 100 per cent on it, 100 per cent of the time.

Now, after some two years of 12-inch pressure, he's finally put together this debut album for Peacefrog. And from the soaring blend of kick drums and floating funk which make up "Israelee Night Falls", it's clear that "Atmosfear" is something damn special. Check out "May Detroit" for a killer shot of raw funk which sounds like a housed-up Dr Dre strung out on hallucinogenics, or wander around the lazy jazz basslines of "Dance Slam" for a mind-fixing, late night experience.

Glenn's talent for breathing club life into the most beautiful music has never been in doubt. "Atmosfear" finds him reaching out beyond the realm of the DJ and into the hearts of the album-buying public with ease.

Kevin Lewis

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K KLASS
Remix And Additional Production Album
deConstruction

IT'S Friday night happy hour, it's Miss Selfridges on a Saturday afternoon, it's K Klass' snappily titled "Remix And Additional Production Album".

Let there never be any doubt that K Klass are exceptionally good at what they do. For around seven years now, they have been blurring the barriers between club and chart success, and as remixers, these pharmacy boys have become Rent-A-Hit Incorporated.

Retaining just enough of their original sound to get the crossover airplay, K Klass seed every single mix with piano bounce. Here and there, they weave in a brisk breakdown to momentarily interrupt the strict 4/4 rhythms. They also add numerous nifty production tricks which clearly hail straight from the dancefloor along the way.

Many of the tracks on this continual mix album mean more than the originals ever did. Especially Bobby Brown's "Two Can Play That Game" or Carleen Anderson's "Mama Said". Neither cuts are often heard outside of the remix.

But although this is Brit pop house production at its very best, there's little we haven't heard played to death on the dancefloor or on countless dance compilations over the last couple of years. A shame, really.

Rory Weller

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SWV
A New Beginning
RCA

A BEATING heart ushers us into the much-anticipated follow-up to SWV's double-platinum debut. *"A noooooo beginning,"* they coo. Hmmm.

SWV have always been a step ahead of other r&b girl groups. They've got the street sass Brownstone and Xscape yearn for, the vocal compatibility Total and Nuttin' Nyce will never achieve, and the urban *credibility* Eternal and Infiniti will chase for the rest of their careers. With that level of command, it's hard to appreciate what "new" means to SWV, since the possession of all these qualities in one group should be "new" enough for anybody.

The group's previous album spawned two of r&b's best remixes ("Anything" with Wu-Tang Clan and "Right Here" with Michael Jackson) and this leaves the door ajar for such replication. Erick Semon's appearance on "On & On" will undoubtedly cram the airwaves from spring to summer, while the remixes will see us through to autumn. Songs like "When This Feeling" and "It's All About You" take influences from reggae, jazz and bassy acoustics, before wrapping themselves around the trio's vocals.

It all proves that, second time around (by contradiction), there is actually no such thing as new.

Jacqueline Springer

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ANN NESBY

I'm Here For You

Perspective

LET'S not pussyfoot around. "I'm Here For You" is a wonderful marriage of the secular and the divine. As the vocalist with Sounds Of Blackness, Ann Nesby has already established herself as an outstanding gospel performer. Now, with this debut solo album, her creative mentors, Jam & Lewis, offer a vehicle which will announce her as one of black music's most accomplished singers.

Without forgetting her religious origins, Ann Nesby has managed to bring on board a range of real life, straight-from-the-heart pleadings which are never permitted to play second fiddle to her stock-in-trade spiritual learnings. "A Witness" is a bona fide dancefloor gem which cries out for the remix talents of a Humphries or a Sanchez. "Let The Rain Fall" and "If You Love Me" simply ooze downbeat funkiness, allowing her vocal gymnastics to weave effortlessly over, through and all around the street soul rhythms. The rootsy "Let Old Memories Be" is a call-and-response deep soul rouser of the type which the Americans seem to have virtually patented.

And when she achingly cries *"Been there, done that"*, you just know that this first volume of Ann Nesby's solo career already warrants the epithet Best Of 1996. A soul gem in excelsis.

Alf Billingham

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VARIOUS ARTISTS

Musiques Pour Les Plantes Vertes

F Communications

THE idea behind F Communications' "Musiques Pour Les Plantes Vertes" is not quite as flash as it sounds. In fact, it's very simple.

Take a label, invite some of the artists (who include DJ Cam, Laurent Garnier, Scan X and Nova Nova) to each design a piece of "mood" music, and *voila*, you have yourself a concept album. All of which sounds frighteningly prog rock. Except in this case, the fruits, erm, sorry, green plants veer perilously close to the lift-bound, aseptic-foyer world of muzak.

Aside from the resonance of Laurent Garnier's "Fleur De Lotus" and Nova Nova's flushed "Tones", both of which are pleasant enough cuts, "Les Plantes Vertes" lacks freshness and texture. The Hypen and Zein Angelus tracks build with the same alacrity as dust settling in a long-disused room, and the prolonged organ chords on Junatrip's "Switch Out The Sun" sound disturbingly like those soft rockers, Enigma.

Which is all a bit of a shame, because F Communications have developed a reputation for quality work which this album simply and sadly does not reflect. Perhaps the lesson to be learnt here is that, in future, they should stick to making music for people rather than plants.

Rachel Newsome

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VARIOUS ARTISTS

Storm From The East

Moving Shadow

CONTINUING their mission to excavate the regional flavours of drum 'n' bass, Moving Shadow turn their attention to the east coast. In particular, the dormant Suffolk quarters of Beccles.

This town is, however, by no means as anodyne as first appearances might suggest. Amid the chintz curtains and the quaint cottages lies E-Z Rollers' always fascinating drum 'n' bass operation, Inter Orbit Communications. What's more, Beccles is flanked by other satellite towns, where you'll find the production pads of the likes of PFM, Hyper-On Experience, JMJ & Richie and Flytronix.

With the rave aesthetics of soaring female vocals, long, adrenaline-raising sequences and thumping beats gradually evolving into ultra-sophisto drum 'n' bass, with progressive tempos being varnished by musical funk, this album unearths a distinct east coast sound. A sound which can be heard in all the tracks, from the sultry jazz touches of Tekniq's "Razzmatazz" through to the break ballad which is E-Z Rollers' "Walk This Land". Hyper-On's "East Coast Vibe" concentrates on choppy soul-tronics, PFM's "Cruising Detroit" pays homage to the boys over in Motor City, and "Believe" and "Universal Horn" are superbly reworked by Flytronix and Photek, respectively. But the cuts which really enter another stratosphere are Flytronix' "NRG & Consciousness" and JMJ & Flytronix' "Set The Tone".

The high standard of the 10 exclusive tracks on "Storm From The East" are a real indication of what is going on in our own backyards. But most of all, they show how drum 'n' bass is continuing to defy people's attempts to contain it in one snappy soundbite.

Veena Virdi

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TIME SHARD

Hunab Ku

Planet Dog

"...EARTH forces are aligned through the pulses of consciousness sent from the galatic centre, Hunab Ku."

Crusty alert! Time Shard, Liverpool's great unwashed keepers of the travelling bong-beat are back with another mish-mash of disparate ideas. Another pile of stinking cross-fertilisation to make their sonic gardens flourish. However, where their last album, "Crystal Oscillations", produced only a patch of weeds which were of absolutely no use to anybody, parts of "Hunab Ku" make for a veritable homegrown fantasy.

The song titles may be lost in a haze of a hippy's lexicon, but the grooves tell a different story. With the incorporation of live drums, Time Shard create organic trance music laced with psychedelic drum 'n' bass and jittering arpeggios. It's an often fascinating fusion which is at its best on "Dream Messages", "Reality Helmet" and "Magnetic Storm".

On a less happy note, when it doesn't work, the result is a real mess. The title track, for instance, is like spending a year in an Amsterdam hell hole. It sounds like Dreadzone on the mix, *"Like a Gong jam with Hawkwind, man"*. Very nasty.

Martin James

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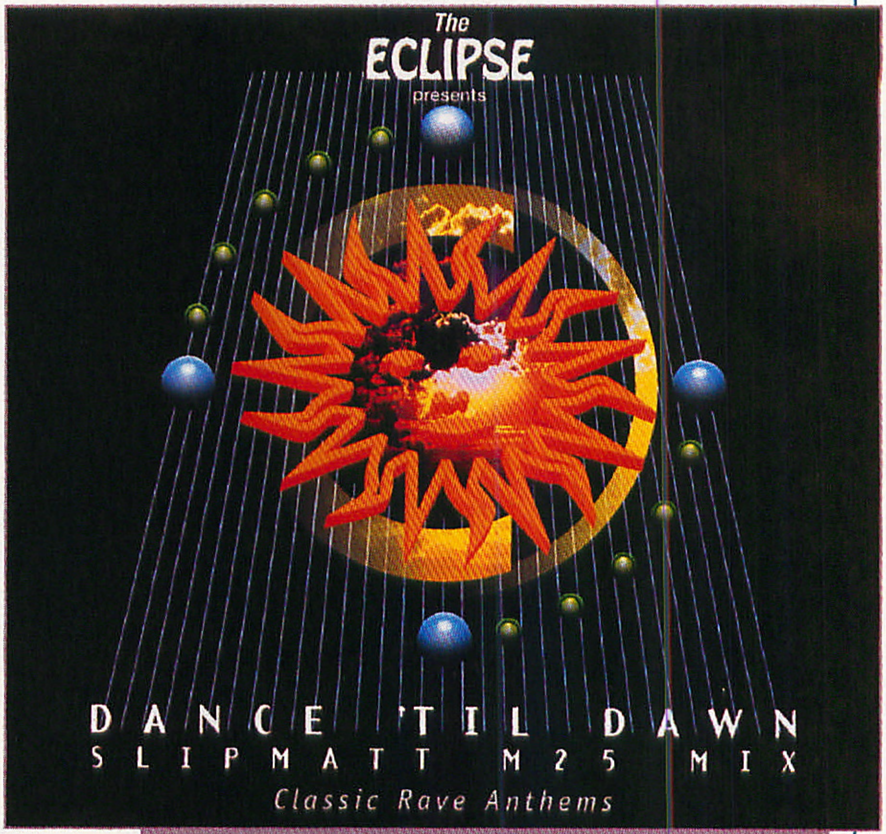

VARIOUS ARTISTS

Eclipse Presents... Dance 'Til Dawn

Virgin

THE Eclipse, Coventry, 1990. It's early morning and Stu Allan is lining up the first of a set which will blow a packed dancefloor into rave oblivion. It's steaming out there. White gloves, whistles, horns and lightsticks abound. Lasers are bouncing off clouds of smoke, as the rest of the light system rushes its face off in an explosion of colour.

The MC rants in desperation, while a thunderous bassline punches holes in sweaty bare chests. Lycra boob-tubes vibrate in synch, momentarily distracting the headstrong hardcore. Suddenly, a gap appears on the dancefloor. People seem confused. They filter away. Then all becomes clear. A lost-it punter has got his todger out and is banging it up and down in time to a 160 bpm stormer. Sorted geezer, as they used to say.

This is the stuff of clubland legend. This is the stuff of The Eclipse, the UK's first legal all-night venue. For this is the place where anyone who was anyone won their dance music spurs. Where The Prodigy played their first ever gig for the princely sum of £60, where K Klass, Moby, Shades Of Rhythm, Altern-8 and C&C Music Factory wowed the country-wide convoys of travelling faithful. And where regular DJs Sasha, Carl Cox and Laurent Garnier made the names they carry with them to this day.

Maybe you missed the party first time around, you are feeling low and you are sick of hearing stories from your older brother about how tame it all is in 1996. Now there's a solution. With "Dance 'Til Dawn", you can feel the original vibe come alive for yourself. A superlative double-disc time capsule of those wild years, it's a kind of pill-gram-age to an era of pre-Leah Betts innocence, a time of smiley T-shirts, The Pay Party Unit and A4 flyers.

Unlike the slew of recent club-based compilation albums, "Dance 'Til Dawn" is available on two separate discs. The core track-listing can be found on both formats and includes Dream Frequency's "Feel So Real", Urban Shakedown's "Some Justice", Leftfield's "Not Forgotten" and SL2's "Way In My Brain". There are also two individual mix packages, an "M6 Mix" and an "M25 Mix", which come courtesy of Stu Allan and Slipmatt, respectively.

Stu Allen focuses on records big in the north while Slipmatt concentrates on the anthems of the south, but both mixes are woven together with the affection of misty-eyed nostalgia. As you may expect, however, there's a great deal of crossover, with DJ Seduction's "Hardcore Heaven", Bizarre Inc's "Playing With Knives", Human Resource's "Dominator", Zero B's "Lock Up", SL2's "On A Ragga Tip" and Sonz Of A Loop's "Far Out" featuring on both albums.

But how good is this compilation, really? Does the music stand the test of time? Will today's 18-year-olds fully understand its significance? Will they grasp the importance of a release which embodies the birth of a cultural revolution and a shift in the consciousness of youth worldwide?

Maybe they won't, but give them time. Take them out one night. Ask them for a swig of their water. Ask them where they're from and if they're sorted. Shake them by the hand.

Buy them this album.

Dave Fowler

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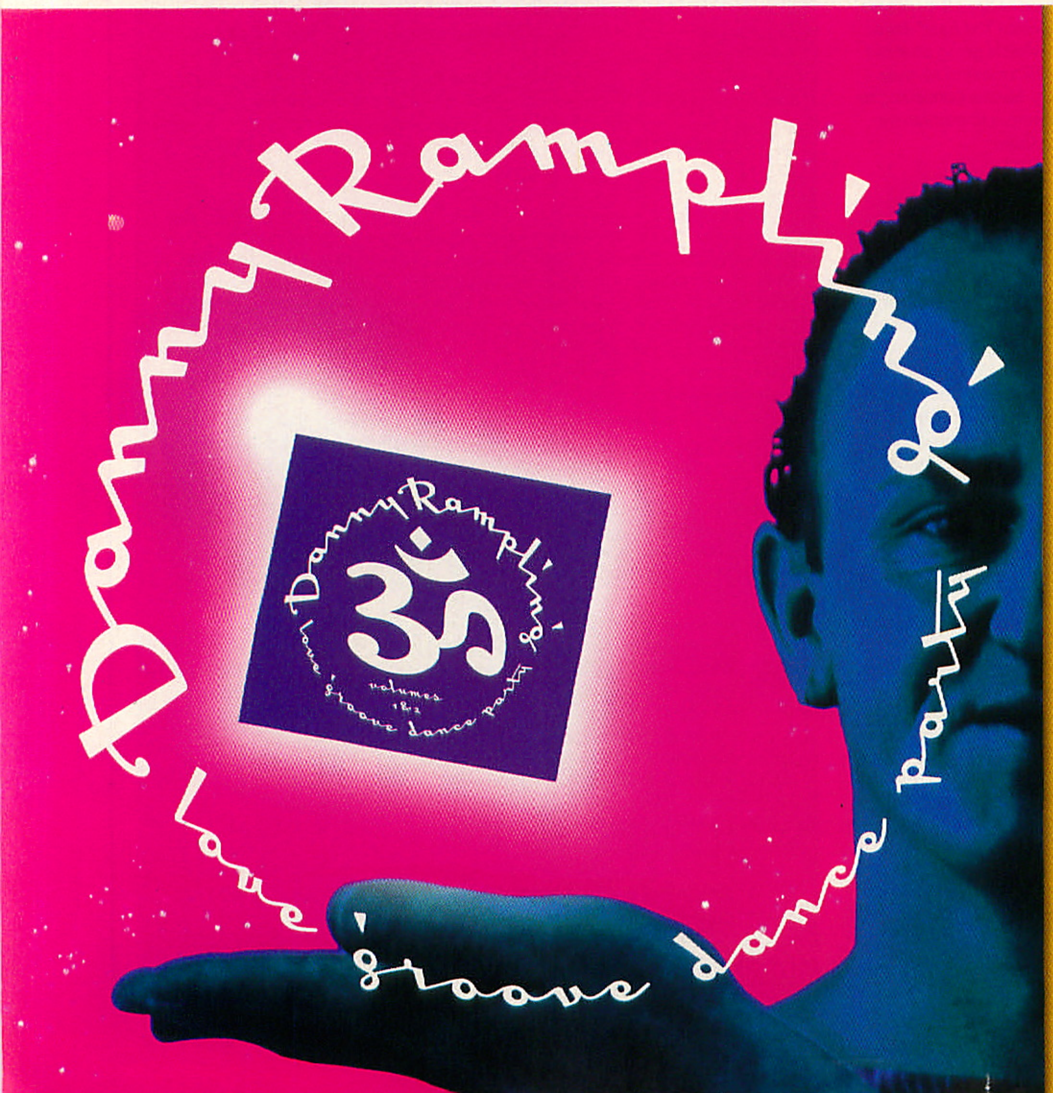
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love groove dance party
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volumes 1&2

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FEATURES TRACKS BY ROBERT MILES, INNER CITY, FULL INTENTION, ALCATRAZ AND DJ MISJAH

RELEASED MAY 1996

metropole music™

DIVINE
The Remixes
Avex

THERE'S a time in everyone's life, usually at the end of the night after a few ales, when fat slags are remarkably appealing. Raucous, with heavy make-up, cheap scent and a bark to set every cat running for cover, they can be just what the doctor ordered. Take 'em home, try 'em out and you will find you do get the odd pleasant surprise. Just like you do with Divine.

Remixed on vinyl or CD, that is.

Here, over 11 tracks, the oeuvre of the world's biggest drag queen (in pounds that is, not reputation) and star of such B-movie bonanzas as "Lust In The Dust", "Polyester" and the seminal "Hairspray" (must be the sticky variety. . .) receives a facelift courtesy of remixers Jon Of The Pleased Wimmin, Checkpoint Charlie, Aquarius, Mark Moore, Hybrid and Hyper Go Go.

This is disco heaven. This is Studio 54 transported into the Nineties with a touch of techno and a glam NRG for today's gender benders. "Kick Your Butt", "Tight Blue Jeans" and "Shoot Your Shot" are the stand-out tracks. Aquarius win the remix stakes. And Divine's music starts to moves dancefloors anew.

Six feet under, s/he must be lovin' it.

Dave Fowler

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MEAT BEAT MANIFESTO
Subliminal Sandwich
Play It Again Sam

FEW players have been so way ahead as Meat Beat Manifesto's Jack Dangers. "Radio Babylon", his seminal breakbeat cut, was so resolutely 21st Century that it made just about every other club tune redundant. Seven years on, it still slays dancefloors today.

"Subliminal Sandwich" is Meat Beat's much-anticipated follow-up to 1992's "Satyricon". The highlights include the fierce yet hypnotic proto-jungle sound of "Nuclear Bomb" and "Transmission", a 3-D maelstrom of effervescent vocals, ghostly dust beats and manic basslines. Interspersed with trademark Meat Beat licks are touches of clarinet, theremin and guitar, the latter from the hands of PJ Harvey six-stringer Joe Gore. Naturally, it all makes perfect sense.

Respect for Jack Dangers is long, long overdue. Pay yours now.

Kieran Wyatt

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VARIOUS ARTISTS
The House That Trax Built
Trax

THERE aren't too many points in dance music history quite like Chicago in 1986. For those who are hooked on house, it's the defining era of the culture, much like Paradise Garage for the New York-heads, or Electrifying Mojo's radio show for the Detroit fans.

It is a point so shrouded in mystery and so steeped in romance that those who participated at the time are now revered to the extreme. People like the guys at Trax, who put out records which changed peoples lives the world over. Records such as Frankie Knuckles' time-defyingly awesome "Your Love" and Mr Fingers' simple, hard-jacking "Washing Machine". Records which are so good that they're still being played today.

One beautifully retrospective album, 10 awesome historical tracks. If you've got them already, you know how good they are. If you haven't, then listen up. It doesn't really get much better than "The House That Trax Built".

Kevin Lewis

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UP, BUSTLE AND OUT
One Colour Just Reflects Another
Ninja Tune

IN the light of the success of Portishead, Tricky and Massive Attack, it is easy to forget that Bristol also has a cracking jazz scene. As Up, Bustle And Out, prime movers Rupert Mould (aka Senoir Roody) and Ein pitch forward flamenco guitars, Andean flutes and scruffneck production values as a timely reminder of the power of real instruments played by real people.

"1,2,3 Alto Y Fuera" features one of the funkiest piano solos ever placed on vinyl, while the brilliant "An African Friendship" rumbles a phat bassline under slick vocal theatrics and rinky-dink keyboard riffs. "One Colour Just Reflects Another" is a wildly romantic soundscape of global possibility which never loses touch with its centre of humanity, regardless of the abundance of clever sampling.

For those beginning to tire of aimless, utterly soulless electronic machine-made music, this album succeeds in taking us back to our roots and brings the world to our doorstep in the process.

So do we like it?

Oh, *si senoir.*

Kieran Wyatt

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JEFF MILLS
Live At The Liquid Room, Tokyo
React

DJS, who needs them, eh? A couple of weeks ago, a piece in A.N. Other music magazine accused them of being "ploddy artisans caught up in a spiritual quest for . . squeaky seamlessness". Which might seem a little harsh to anybody who has ever experienced the sheer emotional beat-wrecking turbulence of the likes of DJ Food, Carl Cox or LTJ Bukem in full force. Then again, now that the average family is just as likely to have two Technics as 2.4 kids, and with the dilution of house into the sloppy, poppy bastard offspring which litters today's charts, the elevated status of the DJ has become unquestionably tainted.

Pic: Raise-A-Head

Which is why we need jocks like Jeff Mills more than ever. As anybody who has heard the man spin will attest, when the Detroit kid takes to the decks all hell breaks loose, storms of fury rampage across the floor and minds are torn apart like sparrows caught in a Semtex hurricane.

It's not just about power and frenzy, though. Mills is virtually unique (or was, until DJs such as Claude Young and Dave Clarke displayed their obvious influences). Where someone like Laurent Garnier vows to take you on the much-vaunted journey into sound, Mills drops you shit-bang in the middle of a techno tornado without the faintest glimmer of respite. Your senses are rubbed raw, scraped to bleeding by the industrial-strength beats, ascetic hammering percussion and loops of molten rage. It's not hardcore, but it's pretty close.

And all of this while refusing to play more than a minute, maybe two, of any track. Breakdowns are for wusses. Intros suck. Mills heads straight for the heart of a record, blasts you into submission, then it's straight into the next one. When he's not spinning back furiously or literally throwing cuts back into his box, his fingers are a blur of activity on the EQ, tweaking the snares, whiplashing the hi-hats.

Which brings us to this, his first ever mix compilation. All the Jeff Mills staples are here. A barrage of hard-jacking minimalism, a spray-gun of FX, crunching beats, spin-backs and the sound of his Axis label as reinterpreted by the likes of Beltram, Surgeon, DJ Funk and Claude Young. It's relentless. But there are also one or two unlikely surprises, such as opening up with his own darkly ambient "Utopia", slowing Damon Wild's "Avion" to a grinding halt, and suddenly cutting straight into "Strings Of Life".

Because this album is recorded live, you get to hear not only the stomping and cheers which lead to the short encore, but also the glitches, muffed spin-backs and mis-cues. This is brave. Very brave.

And you'll have to be too, if you're to survive the Mills assault course. The finest exponent of the art of hardcore techno takes no prisoners, while still leaving it all to chance. It may not blow you away, but if you ever doubted a DJ could be a true artisan and showman, this one's for you.

Calvin Bush

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SOUND PATROL
And there's more. . .
Reviews by Calvin Bush, Kieran Wyatt and Ngaire-Ruth

VARIOUS ARTISTS
Live At The Social Volume 1
Heavenly

THOSE fukt-up brothers Ed and Tom Chemical get in on the mix and offer up a freestyle jam of chunky hip hop, acid riffs and six-string hedonism. Tracks by Meat Beat Manifesto, Lionrock and Red Snapper capture the essence of the maelstrom of all-round madness which is the Heavenly Social. Smell the amyl, kids. **(KW)**

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VARIOUS ARTISTS
Further Self-Evident Truths Part 3
Rising High

BACK in business after a long holiday, the Rising High imprint returns with another collection of avant-electronic weirdness, dominated (as usual) by the noisenik eccentricities of Wagon Christ. T Power's "Bud" is also here, as are contributions from such people as Air Liquide, Bedouin Ascent and Witchman. Twisted blisterers. **(CB)**

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SALT TANK
Science And Nature
Internal

A NEAT anthology from the John Peel-championed techno trio with an adroit ear for melody and rhythm structure, "Science And Nature" offers a journey through their first six EPs. Hell, some of this music is so bloody intelligent, you could put a funny wig on it and call it Einstein. **(KW)**

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VARIOUS ARTISTS
Batucada – The Sound Of The Favelas
Mr Bongo

A RARE old treasure trove of Brazilian carnival rhythms for everybody from Goodmen-wannabes to limbo-ligging trendies. Full of straw-hatted band-leaders with unpronouncable names in charge of 1,000-strong-drumming troupes, this is as world-beating as the Brazilain footie team. **(CB)**

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WOODSHED
Forty Miles Of Rough Road Ahead
Cloak And Dagger

FINALLY issued after a long delay, this is the debut album from a former British Telecom engineer and an ex-bus driver, now working at the quality end of the dance school of dub. Like the brilliant "Tales From The Woodshed" series of EPs, "Forty Miles. . ." provides a tonic for the bruises and a soundtrack for occasional hot flushes of euphoria. A trip and a treat. **(N-R)**

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VARIOUS ARTISTS
Synewave New York Volume 2
Kickin'

A USEFUL round-up of the high quality tracks on Damon Wild's NY techno label, with a couple of exclusives thrown in just for good measure. It'll save you a fortune on over-priced imports and, to top it all off, there's Joey Beltram's great reworking of Wild's own near-faultless "Bang The Acid". **(KW)**

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SOUND PATROL

And there's even more...

Reviews by Calvin Bush, Will Ashon, Kieran Wyatt and Jacqueline Springer

THE GETO BOYS

The Resurrection

Rap-A-Lot/Virgin

EVEN those who missed The Geto Boys surely thought they'd had their day. At their best, for example on "Open Minded", they can certainly still cut it. Over an album, however, all but gun-obsessed adolescents are going to get bored. In smaller portions, though, these Boys are still shooting straight. **(WA)**

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NU COLOURS

Nu Colours

Polydor

ALTHOUGH they covered Frankie Knuckles' "Tears" on their debut album, Nu Colours have remained sticklers for originality. And as the wistfulness evoked on this follow-up comes straight out of their choral origins, the sentiments adhere to soul's sobriety, reiterated further by the album's understated class and gentility. **(JS)**

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VARIOUS ARTISTS

The Ultimate Rave Classics 1991-1994

Strictly Underground

THE glow-stick glory days of proto-hardcore spread over three CDs from one of Essex's prime exponents of unashamed rave. While much of it was never intended to stand the test of time, tracks like "Dinomania" by Hackney Hardcore and "UFO" by Fantasy UFO prove a more subtle version of breakbeat science was already being explored. **(CB)**

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VARIOUS ARTISTS

The Tunnel Mixes

Limbo

GLASGOW'S superclub-wannabe goes the way of the Cream and the Renaissance crews with oodles of atmospheric cuts spread over three smooth mixes. Oakey hurls down epic house and hardbag trance cuts, while Michael Kilkie drops tracks by the likes of Full Intention and The Lisa Marie Experience. But it's the club's residents Tevendale and McCreery who really shine through with some deep, sweet vocal grooves. **(KW)**

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VARIOUS ARTISTS

The Big Chill - Eyelid Moves

Global Headz

AN aural exposition of the anything-goes manifesto of the UK's leading Sunday horizontal beats and bass session, The Big Chill. Nouveau jungle is well represented with such names as T Power and Boymerang, but it's the comfy sofa vibes of Sie, Funki Porcini and O Yuki Conjugate which make this the kind of album Rapid Eye Movement was made for. A real chill thrill. **(CB)**

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DANNY RAMPLING

The Love Groove Dance Party

Metropole

DESPITE his dreadful dress sense, Rampling neatly illustrates why his eclectic Radio One show is still a cracking listen. The first disc kicks off with Future Force's sparkling "What You Want" and then gets stuck into underground garage and top-notch house, while the second presents psychedelic trance cuts and twisted techno. Guaranteed to put a smile on yer face. **(KW)**

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VARIOUS ARTISTS

It's All Becoming...

Clear

PROVING that they are way beyond mere electro replicants and more like Warp-style visionaries, these highlights from the Clear label's first year show they've hardly put a foot wrong while their heads have been up in there the cosmic funk clouds. Plaid, Jedi Knights, Clatterbox and the irrepressible Dr Rockit head up the charge. **(CB)**

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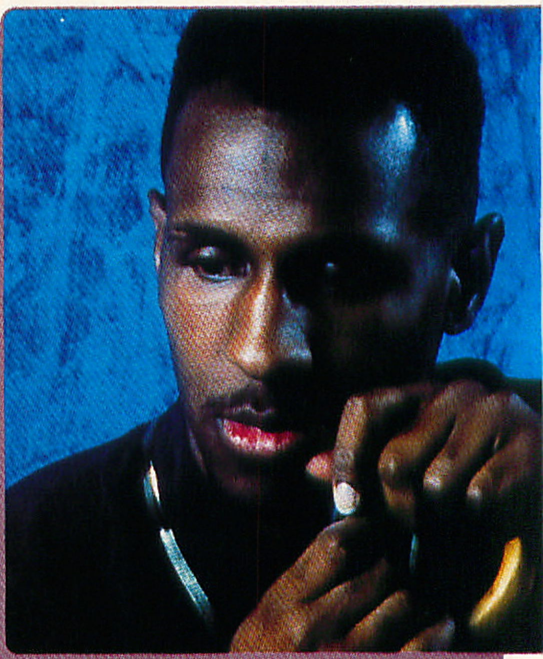
ARMANDO

One Love One Future

Radikal Fear

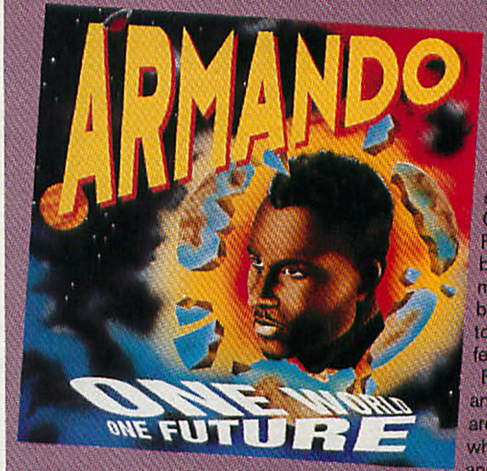


HERE'S a man with a history. It's a history which sets him apart from the majority of the other members of the Chicago house scene. A history most other artists would happily give their right arms just to have a piece of. And it is a history crucial to the shaping of "One Love One Future".

Armando can count no less than 10 years DJing and production experience, which is quite remarkable for someone just entering their 26th year. Way back in 1986, he set up the Warehouse label with Mike Dunn. There followed a string of classic releases, including Armando's own "100% Of Dissin' U" and his pre-303 acid workout, "Land Of Confusion". There have also been singles on European imprints like Djax, IDM, STR and Labwerks (Armando was quick to latch on to the European scene) and US stamps such as Jive, Dance Mania and Hotmix 5. He co-wrote (although is rarely credited for) Robert Armani's monstrous "Circus Bells" and "Ambulance", and had a residency at The Warehouse in Chicago from 1992 to 1994. Coe to think of it. he's a man with a history and a half.

Naturally, a lot of this is embedded deep within "One Love One Future", his debut album for Radikal Fear, the label which he A&Rs with Felix Da Housecat. One could argue that Armando's material is very much geared towards the DJ and perhaps best appreciated swirling in the mix of one of his sets. But despite confining himself to a 4/4 framework, he succeeds in enthralling and surprising at every turn.

"Welcome II The Warehouse", a disco burn-up with snatches of easy-listening mayhem thrown in, kicks off the album and is immediately followed by the deeper groove of "Worldbeat". The porno-house sound of "Radikal Bitch" is very Nineties and very Armando, while the acid-tinged vistas of "The Future" and the wonderfully sax-fuelled "Transaxual" provide a neat mid-disco peak, a quick momentum boost which keeps the album flowing. It's the phuture revisited, as 303s and 909s swirl around irresistible basslines and slinky hi-hat stabs.



As a counterfoil to the relentless minimalism of the majority of the cuts, the textured, vocal-driven "Love Will Save The Day" and "Sweet Love" (which is included with a totally fantastic Mike Dunn remix) slide in very nicely. The Cajmere treatment of "The Future" warps foghorn-ish blasts of tuba over rickety metallic riffs and deep-sea bass shuffles. Is this how tomorrow is supposed to feel? Good.

For Armando, the groove and the bassline are all. They are the very foundations on which house music was built and the foundations of "One Love One Future", too. By taking house back to his roots, Armando has turned in a record which is certain to enjoy a degree of longevity way, way beyond his time as a music maker.

"Welcome to the warehouse/Enjoy our music," goes the sample on the lead track. Thanks, Armando. We did.

Very much indeed.

Kieran Wyatt

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F2

Moving Parts

Limbo

ONE original record hits in with a new sound and soon they're all at it. Trip hop after The Chemical Brothers, the short-lived electro revival, and now minimal techno in the wake of Basic Channel and the "Red" series.

Whereas the Red Planet train took you on a journey with ever-changing, often breathtaking scenery, the view in 1996 is as grey as a French field in the rain. The current mainstay of many top spinners, the open spaces on many floors testify to the fact that, even if the music ain't total shit, you'll still lose 'em.

On first hearing, F2's debut album is lucky not to be consigned to the non-happening techno record dumper. The tracks start, canter sternly on the back of metallic, tweaked riffs, and finish without further ado. With few peaks or melodies, it's sheer DJ fodder. It may kick in a club, but you're never going to play it at home. However, when the melodic light is allowed in through the curtains, as on the Percy X remix of "Zephyr" or the deep "Off-Set", the spirits begin to rise.

Detroit is often the inspiration, but it only works when some soul is stirred into the recipe, as happens here on the gently-sculpted "Upside" or Dave Angel's dark and supercharged take on "Dominica".

Kris Needs

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TRANSGLOBAL UNDERGROUND

Psychic Karaoke

Nation

"DREAM Of 100 Nations", Transglobal Underground's emotive debut opus, dragged world music into the Nineties, opening up new avenues of possibility with tracks such as "I, Voyager" and "Templehead". After a dodgy second album, the Underground are back to reclaim the musical high ground.

The opening track, "Chariots", is like John Barry gone dub, the delightfully spiralling harmonies of singer Natasha Atlas swirling around a meaty bassline and sparkling orchestral licks. She may be singing in Arabic, but language is no barrier while the music plays. Her duet with TUUP on "Lexicona" brings a tear to the eye, evoking images of holy men caught in religious rapture, while "Tongue Of Flame" drifts by in a sea of sax-filled, cosmic ambience.

It will certainly take a surly listener not to be moved by the charms of "Psychic Karaoke". Cool title, too.

Kieran Wyatt

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From the club that put the 'come'in 'come dancing'

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HMV

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DANCE 'TIL DAWN

19 original unmixed tracks plus 2 alternative bangin' mix albums from Slipmatt and Stu Allan

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Leftfield-Not Forgotten **Moby**-Go **Dream Frequency**-Feel So Real

K Klass-Rhythm Is A Mystery **Carl Cox**-I Want You (Forever)

Bassheads-Is Anybody Out There? **Altern 8**-Activ 8

SL2-Way In My Brain **Human Resource**-Dominator

C&C Music Factory-Everybody Dance Now

2 X Double cd/tape Both DJ Mixes feature bonus tracks

Stu Allan M6 Services Mix

Slipmatt M25 Orbital Mix

The Eclipse Tour *Back On The Road*

Saturday 20 April Pandemonium, The Drome Birkenhead
Saturday 27 April Pure X, Chandlers, Northampton
Wednesday 1 May Royal Holloway, Egham, Surrey
Saturday 4 May Newcastle University
Saturday 11 May Doncaster Warehouse
Saturday 18 May Heat, Atomics, Maidstone
Wednesday 15 May Portsmouth University
Saturday 25 May University West England, Bristol
Friday 31 May Sanctuary, Milton Keynes
Saturday 8 June Bohemia, Carr Lane, Middleton, nr Morecambe

Virgin

http://raft.vmg.co.uk/eclipse/

Digweeding

Pic: Raise-A-Head

VARIOUS ARTISTS

Radio One – The Essential Mix

ffrr

ESSENTIALLY, and unsurprisingly, what you get here is four DJs in the mix.

Kicking off with Sir Peter Tong himself blending uplifting house, the set opens with Johnny X's sing-along fave, "Call On Me". Tong's selection will be familiar to all listeners of his Radio One show and naturally includes "Keep On Jumping", the huge disco-happy anthem from The Lisa Marie Experience.

The next *eeeessential* DJ, CJ Macintosh, lets the sparse rhythms and easy strings of Love Tribe's "Stand Up" set the tone. His music hovers in the spirit of updated US disco. Cooler and less energetic than Tong, he winds up with Kenlou's "What A Sensation", which drifts beautifully into Ruffneck's "Everybody Be Somebody".

From there, Darren Emerson comes over like the techno cat among the pigeons, banging leagues ahead and sparking the adrenalin with Underworld's breakbeat-driven "Pearl's Girl". Compare this set to a pizza and Darren's would be the one without the cheese crust. Which leaves John Digweed to round-off the album with a bit of musical therapy, Aetherius' "Symphony Of Drums" leading off into a mystical house journey full of those long, atmospheric breakdowns.

All in all, this is superb after-hours music without demanding vocals or hard noises to scare off the weekenders.

Rowan Chernin

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FILA BRAZILLIA

Mess

Pork

ONLY a few months since their last album and the Fila boys return with an equally excellent collection. But then excellence is what we have come to expect from the Pork massive.

There are times when "Mess" displays something of an obsession with Eighties jazz-funk and Seventies disco sounds. However, instead of ploughing the retro furrow, Fila Brazillia bravely attempt to redefine the genres. Thus, the tools of house, garage and hip hop are employed to create a set of solid, funky science.

As the title suggests, "Mess" sometimes seems half-realised, with "Half Man Half Granary Thorax" and "The Last Of The Red Hot Brethren" offering interludes which should really go much further. That said, tracks like the beautiful, swinging "But Momma" and the spine-tingling chill which is "Hairy Insides" are deep enough to keep even the most subterranean of groovers happy.

If Pork were based in London rather than Hull, they'd have people fighting to get into the their inevitable Blue Note night. Then again, perhaps it's the safe distance they keep which helps them stay so fresh.

Martin James

●●●●○

VARIOUS ARTISTS

Wall Of Pussy

Wall Of Sound/Pussyfoot

THIS almighty soundclash between the Wall Of Sound imprint and Howie B's Pussyfoot stable is either a soulful match made in heaven or a rough-and-tumble face-off from hell. Whichever, it's a great way to showcase the talents making the two labels worth a look.

Pussyfoot immediately gain the run of play by sowing acres of lush, green jazz with some of the smoothest rollin' breaks around in the form of Sie's "Message From Jupiter", which is ably partnered by the alien slo-mo funk of Naked Funk's "Don't Touch Duane Barry". But WOS quickly pile on the pressure by fielding the scuffed-up hip hop combination of The Wiseguys and Jon Carter ("Funk It Up" and "Severed Artery", respectively). In the dying seconds, Propellerheads level the score by knocking a jaunty, shouty one into the back of the net.

The Pussyfoot posse might understand that less is most definitely more, but it's the WOS artists who really dominate the dancefloor. You're going to need extra time and penalties to separate these two.

Oliver Swanton

●●●◐○

THE WISEGUYS

Executive Suite

Wall Of Sound

ANYBODY who heard The Wiseguys' slinky "Nil By Mouth" 12-inch, or noticed the title of this, their debut album, might be preparing themselves for a "Kitsch Breaks Volume One"-type scenario.

And while they wouldn't be 100 per cent wrong, they may also get a little surprise along the way. For what you notice as soon as your needle hits the vinyl is The Wiseguys' love of scratching and the contributions of New York rapper Sense and his crew, who have been recruited for three of these tracks. Having said that, cuts such as "Casino Sans Pareil" and "The Gemini 4 Incident" fall directly into the Sixties/Seventies film soundtrack-meets-beats territory which will no doubt ensure them continuous play wherever easy-listening and safari suits rule.

The proceedings are saved, however, by a certain gutsiness and a sly sense of humour. Check out the repeated refrain of *"Who in the fuck was that?"* on the last track of the album.

Hawaiian shirt sounds for smart Alec ironists everywhere.

Will Ashon

●●●○○

amsterdam smokers - 20 SMOKIN' TRACKS from a weekend in Amsterdam
AVAILABLE AT ALL GOOD RECORD STORES

AMSTERDAM
SMOKERS
CANNABIS
MUSEUM
COFFEE SHOP
RED LIGHT
THE BASSMENT
TECHNO TRANCE & TRIP HOP
SATURDAY NIGHT AND SUNDAY MORNING

EVERYTHING BUT THE GIRL
Walking Wounded
Virgin

HOW on earth did they get here? One minute Everything But The Girl are the icons of suburban depressives, idealistic students and all-round sad people, and the next they've ascended the lofty heights of club dominance.

Massive Attack played their part by pairing Tracey Thorn with "Protection". They reminded us that we quite liked her voice and, in the process, revealed she could get down and get bluesy if the need required. Todd Terry then stepped in with his remix of "Missing" and further showed that Thorn and Ben Watt's music could be danced to, as well as depressed by. The track's three-month sojourn in the Top 40 further testified that the new and improved EBTG had been greeted with universal approval, and a fresh chapter in the life of the pair was underway. No longer was the mere mention of their name a cue to start nodding off. Suddenly, they were a highly tradeable commodity.

And so, with almost perfect timing, "Walking Wounded" enters the frame.

It's hard to tell whether the about-face was a result of Ben's near-death experience, the arousal of his interest in drum 'n' bass, or the group's long-term label dropping them after a 10-year relationship. What is clear, however, is something kicked them out of the stagnant spot they had inhabited for far too long.

Some wise soul once said that what didn't kill you would make you stronger. So maybe that's why "Walking Wounded" has such a vitality about it. Or maybe that's just a romantic notion. Whatever, the effect is enchanting. While the majority of the set remains in the hands of Thorn and Watt, they've drawn in contributions from Springheel Jack and Howie B, and created the most unexpectedly groovy album of the year so far along the way.

Sometimes, like with the Howie B-produced "Flipside", the result is a certain fluid funkiness which gives Thom the space to sound vaguely sex-kittenish without ever selling her hard-earned integrity down the swanny. Meanwhile, a track such as the title cut, with its spacey bass and effectively simple drum pattern, brings the pair into the future. But it's not as if EBTG have mutated into something they weren't before. The weary warhorse-ness of "The Heart Remains A Child" and "Mirrorball" remind us where they came from without causing us to carve pretty patterns into our wrists with a razor.

With "Walking Wounded", Thorn is more focused and assured than ever before. The sad Dickensian waif with her melancholic outlook was a bit too disturbed for listening pleasure. But the 1996 model has purpose and a spirit of determination. She has soaked up all the angst of relationships (both her own and other people's) and has emerged on the other side with keen observations of the human condition and an inimitable way of delivering them. *"The mind may grow wise but the heart just sulks and it whines and it remains a child,"* she flounces, timed with that deadpan style we have come to expect. And yet Thorn still carries something unexpected. Magical, even.

Yes, "Walking Wounded" is a revelation. The biggest obstacle to experiencing its richness would be to separate it from its creators' past. Now that would really make it a casualty. It's not. It's just Everything But The Girl.

Sonia Poulton

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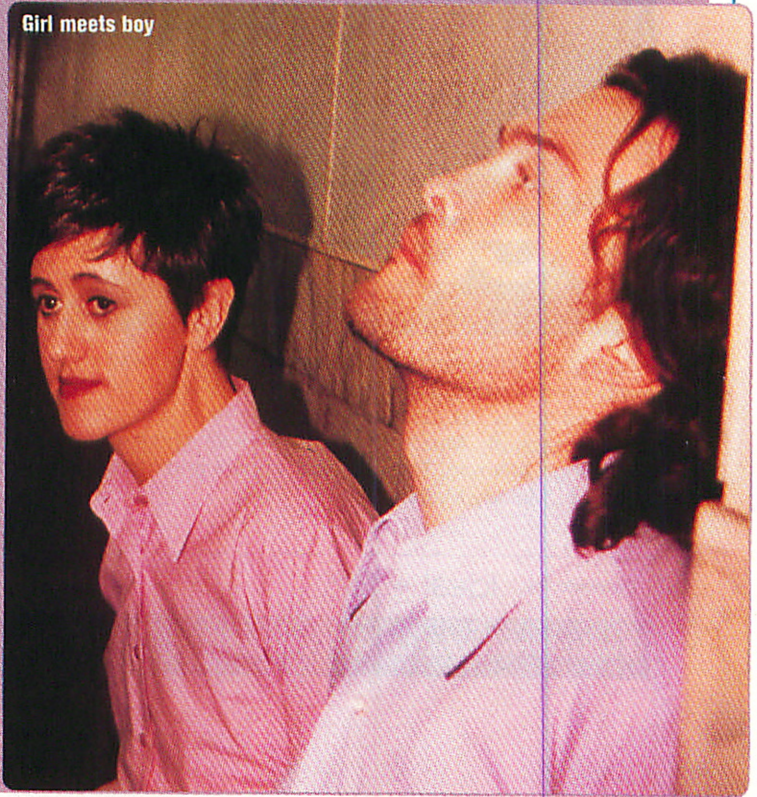
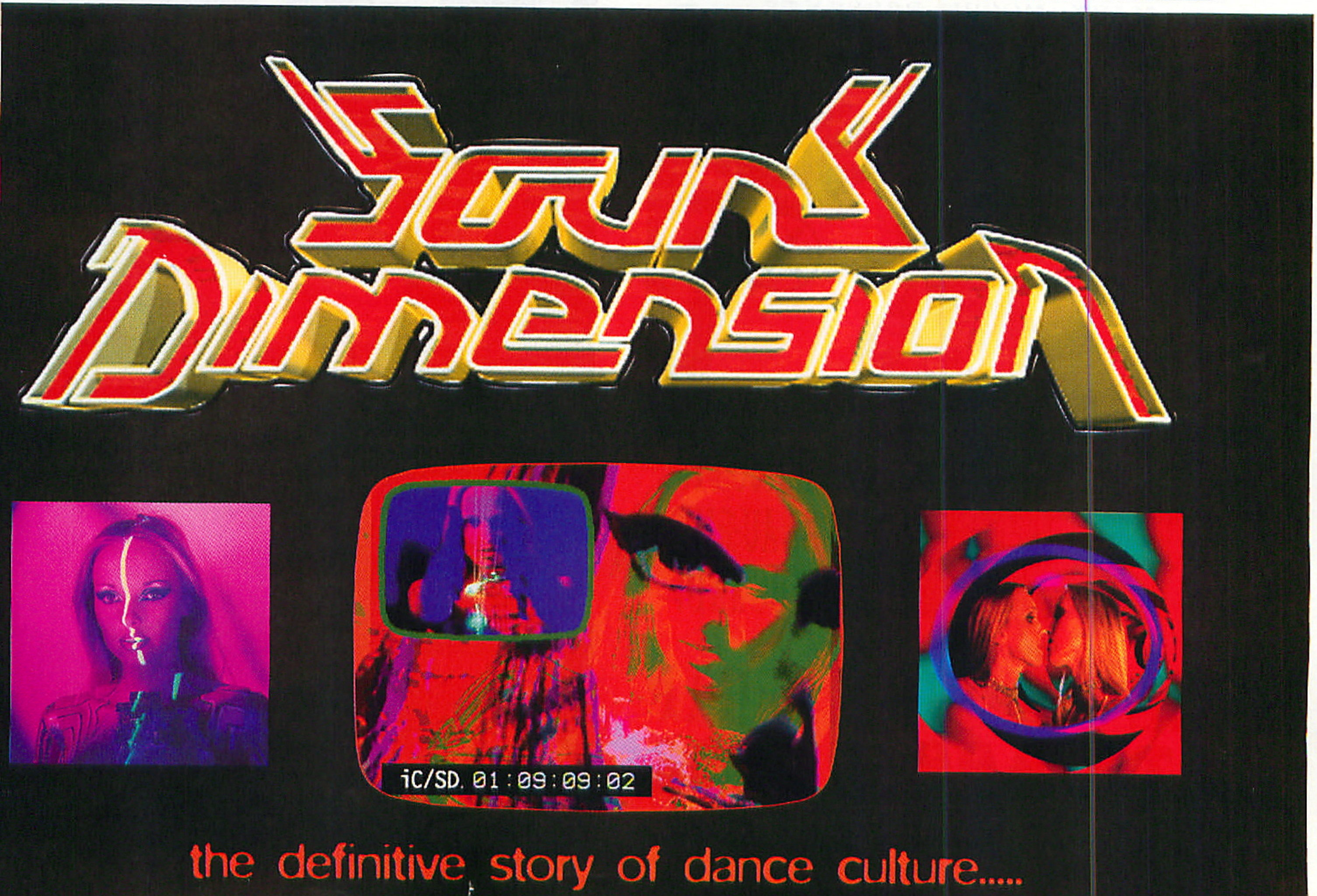


Girl meets boy

planet



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Seasons

classic

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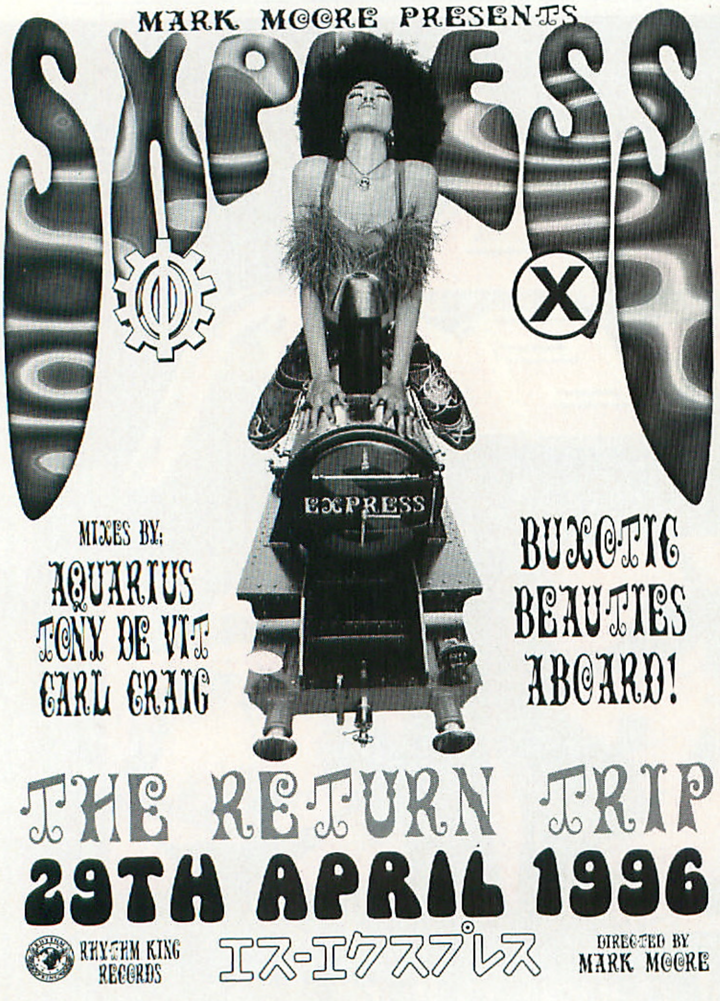

MARK MOORE PRESENTS

S'EXPRESS

EXPRESS

MIXES BY:
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TONY DE VIT
CARL CRAIG

BUXOTIC
BEAUTIES
ABOARD!

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29TH APRIL 1996

RHYTHM KING RECORDS

エス-エクスプレス

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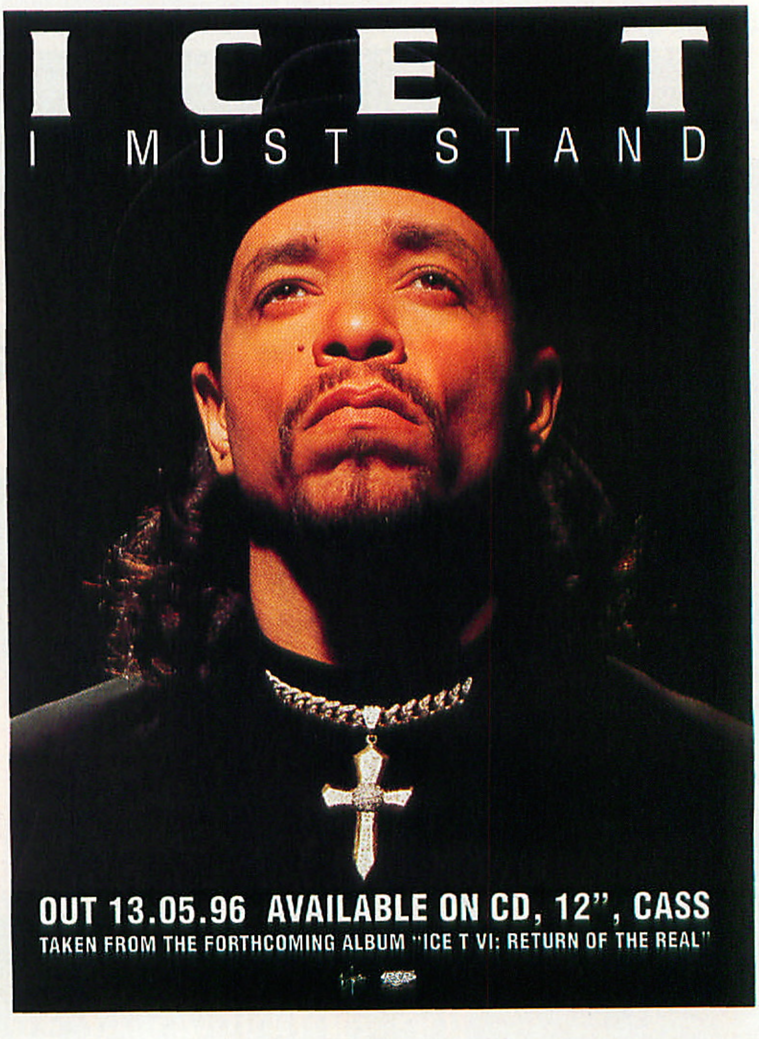

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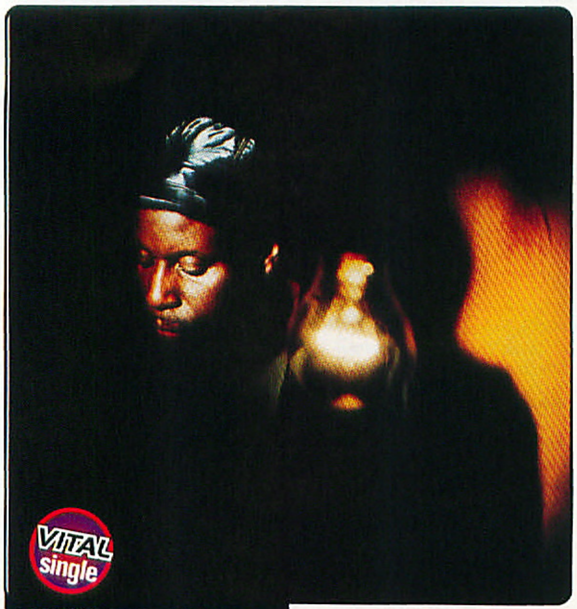
TRAINSPOTTING

House

Reviews by TERENCE FARLEY



VITAL single

RONNY JORDAN
The Law EP
Island

Wow! The Ballistic Brothers turn this great jazz tune into a groove of epic (that's *really* epic rather than cheesy epic) proportions. Ronny Jordan's jazz guitar flicks are supplemented by cool organs and a phunky conger-led rhythm, producing bad house music just the way we like it. Mmmm, nice!

●●●●●

SINGLES

MASS FUSION
Madness
Mousetrap

The increasingly wicked Booker T gets his trackhead on in a pumping, mutant garage groove with an almost Todd Edwards-like vibe. A great arrangement which makes this an essential record for your corporate Saturday nights as well as your funky Wednesdays.

●●●●○

TODD EDWARDS
Saved My Life (Remix)
ffrr

Grant Nelson gets to grips with this Girls FM classic of last season. Grant's usual ruff beats and cool vibes sit perfectly with the already familiar vocal hook.

●●●◐○

DJ TONKA
Phunky EP
Outland

"Phunky" gets remixed in a sparser style which might appeal more to those who were put off by the phat flava of the original. A wicked collision of breakbeats, acidified house and De La Soul. The first real summer tune of the year.

●●●●○

DIRTY HARRY
The Hot 'N' Spycy EP
Hot 'N' Spycy

The UK debut for Angel Moraes' imprint brings Dirty Harry into the fray. Four typically deep tracks with a distinctively Moraes touch, especially the great "Let It Go".

●●●◐○

JR
If Madonna Calls
Groovlicious, USA

One for the Tunnel muscle boys. An awesomely heavy snare, some crazy percussion and the lady herself caught on the phone (*"If she calls, disconnect her"*) make for a slammin' vibe.

●●●◐○

GROOVE COLLECTIVE
She's So Heavy
Giant Steps, USA

Following Ronny Jordan, it's Eric Kupper's turn to vibe up a jazz groove. And the result is a real brass section, plus live flutes and sax, underpinned by a cool, NYC groove. Music you can't stand still to, this is a soul boy heaven.

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TECHNIQUE PRESENTS CLEAR
Clear
Nitegrooves, USA

An excellent (if sexist) Last Poets meets Prince vocal (*"You would fuck anyone for something"*) over a deep and dark tribal workout, proving house lyrics don't always have to be about love and unity.

●●●●○

KERRI CHANDLER
Hallelujah
King Street, USA

King of the bottom-heavy garage groove, Kerri is back with a funky gospel cut. This is a sparse track which grows with every hearing and has enough boom in the bass and spirit in the vibe to warm most hearts, minds and feet.

●●●●○

LAJ & QUAKERMAN
Wishbone/Stickshift
Fiasco

The march of the nu school grows stronger. "Wishbone" is a deep house jazz-funker and "Stickshift" is pure bassline pressure for the boogie boy dancers. Superb.

●●●●○

RR SOUL
Chu Cha
Groovlicious, USA

RR does his Latino tribal thang, complete with tape-stops, Latin vocals and a big timbale section which just doesn't stop.

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CHRISTIAN SCIENCE
Come Dancing
Strictly Rhythm, USA

The trackmaster gets on a Latin vibe with a groove perfectly suited for the nation's coolest Saturday clubs. The fantastic percussion and drops will get even the most serious garage boy waving his hands. Well, maybe not!

●●●◐○

DAVIDSON OSPINA PRESENTS
Kings From Queens
Jus' Trax

The latest man of the moment (his Henry Street outing, "Strings", being a favourite track of 1996 so far), Davidson goes back to his Latin roots with a four-tracker of mutant disco, salsa and jazz funk, all in a true party-time style.

●●●●○

VITAL single

SHAZZ
Back In Manhattan EP
F Communication

A sublime double-pack of cool Parisian house featuring the velvet voice of Derrick Bay and with a wonderfully warm spring feeling which is crying out for some daytime radio play. The shift towards an organic vibe in real house continues.

●●●●●

DISCOCAINE PRESENTS BLOCK PARTY WEST
Love Break
white label

A serious collision of ruff 'n' raw beats and a salsoul vibe. Cut-up vocal samples push on a driving groove which helps to prove that the roots of house are being well looked after by the nu school.

●●●●◐

ALBUMS

NAIL
Big D's Lounge
DIY Communications

Combining the kind of rough-cast Chicago grooves which sent Felix Da Housecat into hype heaven with the wondrous hypnotics of tracks such as Caucasian Boy's "Northern Lights", Nail's debut album proves that British house is stronger than ever. Check the breathtaking "Le Chien? (Dans Le Table)" or the Deep Dish meets Carl Craig groove of "Early" for a taste of house with feeling. (KL)

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KERRI CHANDLER
Hemisphere
Freetown

From his early work on Grampa's maverick "She's Crazy" to his more recent Atmosphere work, Kerri's power-kick rhythms are unmistakeable. Here, however, his trademark features seem stretched to the limit, as each track spills into yet another tired old sample and distorted bass drum. Only the masterful jazz-house sound of "Simmer Down" and "Inspiration", the classic collaboration with Arnold Jarvis stick out among the standard garage-by-numbers. (KL)

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✷ PRODUCTION VALUES

Roberto Mello and Zacky Dee of SENSORY ELEMENTS under the spotlight

How would you describe your production sound?

As Sensory Elements, Disco Elements, House Of Wax, Loose Baggage and Jump Cuts, we do quite a lot of different styles. But it's basically all house-oriented stuff which stirs our emotions. It all comes from the heart and we bring so many different influences into it. We don't want to be known in just the house market. Something like House Of Wax is also played out by people such as Gilles Peterson and Patrick Forge.

What were your first and last productions?

The first was our "Sensory Elements Volume 1", which was issued in 1991 on Azuli. It was more from the house side, with Chicago and Detroit influences. Deep and melodic house. Our most recent production was the "Fear Of Flying" album on Other. We have also almost finished "Disco Elements Volume 5". We need to decide which tracks to put on it by the end of the week.

How do you work as a team?

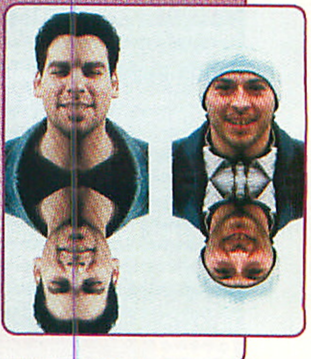
By letting each other do exactly what they want. We take turns to take control, depending on what we're working on. Because we are a team, one person usually takes a step back to let the other person put their ideas forward. It comes down to who feels the most strongly about the track. There's no set pattern.

What's influencing you right now and how do you see it affecting your sound?

There are obviously people like Masters At Work who can really do no wrong. We've also been into Balihu from the start, and we enjoy listening to the Chicago and Detroit stuff because it tends to be more about breaking boundaries than, say, New York, which goes for a more classic sound. Working behind the counter in Black Market, we get exposed to lots of different house styles. We listen to a lot of hip hop, too.

Which artists have you got on best with and who would you most like to work with?

We've done records like the "Easter Song Dubs" with Dominic from Zoom and he's really cool to work with. To be honest, we don't get much chance to work with other people. We would most like to work with Quincy Jones because he's just remarkable. But if we ever got the chance, we would probably just sit with our mouths hanging open!



Sensory Elements' 'Fear Of Flying' album is out now on Other

Jungle

Reviews by VEENA VIRDI

SINGLES

DJ ORBIT
Nautilus
Precious Materials
The sheer audacity of it. Or is it a case of watching way too many episodes of "Little House On The Prairie"? Whatever, "Nautilus" is a 24-carat release. Inserting a fluttering ukulele into walloping breakbeats, the result is a thigh-slapping hoedown ideal for jungle barn dances. Sensational.
●●●●◐

TRIBE ZERO 2 & NEIL TRIX
Urban Visions Volume 2
Bang-In Tunes
A double A-side release featuring a couple of underground talents from the Black Country. Tribe Zero 2's "Death By Sax" coolly disfigures hand-clap rhythmics, whirring sax and harmonic vocal interchanges. Neil Trix's "Get It Together" meanwhile takes the rocket to the moon by combining space-cadet strings with astro bass-booms. Cosmic.
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GLAMOROUS HOOLIGAN
Stoned Island Estate (The Hidden Agenda Wasted Youth Mix)
Delancey Mob
Positively brimming with attitude, Newcastle's Hidden Agenda boys dissect Glamorous Hooligan's dub polemic in a musical meeting of samplers. The full-on drums generate a sense of malevolency and the end result is pure sonic terrorism. Boom!
●●●◐○

DEAD CALM
New Format Jazz
Moving Shadow
Bristol is known for its laid-back vibes, but sometimes it can be taken too far. Which is very nearly the case with this slab of plastic. Fortunately, the schmaltzy intro is redeemed when a trickling sax sound collides into militant beats. But despite all of that, this track still lacks the impact factor.
●●◐○○

VARIOUS ARTISTS
Cutting Edge
Epic
VITAL album
When 12 exclusive tracks are culled from 12 eminent producers/production acts, the resulting long-player is bound to be dynamic. Lumping together material as diverse as Trinity's bass-heavy stormtrooper track, Lemon D's ice-cool emissions, The Research Team's rollin' jazz licks, Dillinja's soultronic beats, 4 Hero's pummelled percussive harmonies and a jungle caner by L Double, almost every area of the drum 'n' bass spectrum is chronicled. Hearing all of these revolutionary sounds pulled into one single package shows that drum 'n' bass is a truly radical form of music.
●●●●●

TANGO
Understanding
Creative Wax
Securing his reputation on mixes for Cloud Nine and Fallen Angels, Tango delivers the first release under his own monicker for three years. This is a ghetto-blaster of a cut, as wild, piranha-gnawed intonations surrender to a barrage of breaks. Solid hardstep.
●●●◐○

OUTSIDE
To Forgive But Not Forget
Dorado
Manic violins and reggae touches are coated in a smooth sheen of funk. When it comes to freestyle music, jazz fusionists Outside have never held back. Their bold attitude alone deserves applause, but the recruitment of the great Aquasky to mix "Moodswings" is probably worthy of a gold medal for services to music.
●●●●○

RONI SIZE & DJ DIE
Turn Dance
Full Cycle
A partnership made in heaven, but then Size and Die have already proved they can deliver the goods with their renowned "Music Box" cut. Continuing along the same trajectory, here they impale deluxe chimes into adrenaline-stirring interludes and driving beats.
●●●○○

ALEX REECE
Touch Me
Al's
The most seductive element of Alex Reece's cuts is the bassline. This, his second release for the Island Al's offshoot, not only sees him capitalising on his own brand of swing-dinger basswaves, but also throwing in some spy-chiller tempos just for good measure. His fans are certainly not going to be disappointed.
●●●◐○

VARIOUS ARTISTS
Dragon Disc 2
Dragon Disc
The interesting cuts on this two-tracker featuring two artists from two genres are the revolutionary offerings by Tom Jenkinson. "I Was Dead", in particular, is totally mind-blowing, as it lures funk-ass bass licks into springboard blips and pounding two-step. Pure psycho-terra.
●●●●○

SUBJECT 13
untitled
Creative Source
The north London trio of Lennox, Roy and Dave continue to deal out precision editing on this slate. Employing vapour-trail guitar riffs and glazed echoes, Subject 13 have sunk to new musical depths. Celestial drum 'n' bass.
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WOB
Witches Heal
Blood
A new imprint with a new sound. This vinyl may be striding into the future but it also pays homage to the development of electronica. From Kraftwerk to acid house to corrosive breakbeats, the sounds here are soaked with a prophetic essence. When plates like this surface, you can definitely sense something is in the air.
●●●●○

DANNY BREAKS
Astrologikal
Droppin' Science
Not for one minute has this Essex producer stopped creating his torch-bearing tracks. Looking to extra-planetary lifeforms, he here fractures his breaks and syncs them up with spacetime vibrations and moon-beam synth sweeps.
●●●●○

MODERN URBAN JAZZ
Glider State 2
Modern Urban Jazz
The second release from Blame and Justice's Modern Urban Jazz handle continues to hike up jazz stratas, but they avoid falling into the trap of creating records to sup cappuccinos to. Even so, some of you might feel the supernova synthesiser passages, skewered resonances and snoozing jazz beats a bit too timid.
●●●○○

L DOUBLE
The Rider
Flex
L Double's former dealings with Unique 3 have always infected his music, a fact which is especially apparent on these three tracks. Cashing in on life experiences, he assembles tablas, eerie vibrations and dub percussives. Smeared with the moodiest of b-lines, the effect is shell-shocking.
●●●◐○

SOLUTION TO SOUND
Essence
Hardleaders
This Cambridge act clearly revel in hard-ass grooves, turbulent licks of percussion and hammer-beat theatrics. The flip, "Mood Grooves", mutes the dynamics a little, but still manages to retain the hyper-kinetic rushes.
●●●◐○

ADAM F
F Jam
LMP
DeeJay Recordings seem to want to conquer the world. And their LMP offshoot fits neatly with their plan to colonise the wider dance market. The track itself? Adam F melds funkster electronics with some velvet-smooth MCing from Bukem's vocal master, Conrad.
●●●◐○

FORCES OF NATURE
Dimensions
Clean Up
Smooth sounds and varnished breaks shine with a Bukem aura. Which is no great surprise really, as Charlie Lom and Tony Reeves have both worked with the man in the past. This cut doesn't make a particularly immediate impact, but the more you listen, the better it seems to get.
●●●○○

JLM PRODUCTIONS
Autumn
Reinforced
VITAL single
The Philadelphia boy pulls out all of the stops. But then Reinforced always knew he would from the moment Josh Wink first steered 20-year-old Jamie Myerson their way. Showing what can be achieved when luscious percussives are teamed up with drive-time hooks and camera-flicking breaks, "Autumn" takes the ruff with the smooth. All hail the new wave of Philly soul.
●●●●●

ALBUM

VARIOUS ARTISTS
Desert Storm
Sony
The compilations best equipped to document the history of a type of music are those which know where that music originated from. Which is why this four-album set assembled by the Desert Storm crew, who were organising jungle raves when the scene was still in its infancy, works so well. The "Ragga" volume has tracks from the likes of Cutty Ranks, Skeng Gee, DJ Trance and Splash, while "Vocal Jungle" showcases some of the emerging MC talent. The sublime jazzular styles of Photek, Bukem and Cloud Nine all crop up on the "Intelligent/ Innovative Drum 'N' Bass" collection, while break cuts from Ray Keith, Tom & Jerry and T-Bone are plastered across the "Hardstep" episode. Anybody who has been looking for a truly comprehensive history of drum 'n' bass need now look no further.
●●●●○

LABEL STABLE

London's **RUGGED VINYL** imprint through the eyes of founders Ray and Ben

RUGGED VINYL

What are the aims of Rugged Vinyl?
Rugged Vinyl is not simply about making music. Our objective is to fuse the main elements of everyday communication, like music, visuals and speech, using various mediums. It's a sort of multi-media set-up.

Which artists have you released?
Our first releases were from SMF, who used hip hop breaks at 170 bpm. They were among the first real jungle artists. After them came DOPE, whose first track, "Dope On Plastic", was very influential and was imitated many times. Next came Intense with their second release, "The Genesis Project". It's now three years old, yet it could still be played at clubs like Speed. It was a forerunner to a lot of what is going on in drum 'n' bass at the moment. We also put out Kenny Ken & DRS' "Everyman", which really stood out because the vocals were live and the MCing was by Stevie Hyper, and Earl Grey's "The Lick", a record which created a sound all of its own.

What is your best-selling record?
DOPE's "Dope On Plastic Rugged Vinyl 1". We actually released it a total of four times. All in all, it sold about 10,000 copies. It first came out at the beginning of 1993. At that time, the scene wasn't fragmentated the way it is now and if a record was successful, it was *really* successful.

What did you do before you started up the label?
The two of us already worked in the music business. One of us had a job in the record department at Mash and the other one was working for SRD, distributing labels like Surburban Base, Moving Shadow and Reinforced. When we discovered we had similar ideas about setting up a label, we both left our jobs and started Rugged Vinyl. We also decided to start up a promotions and distribution company.

What are your plans for 1996?
At the moment, we're working towards putting out three concept albums from Rugged Vinyl artists. The plan is that they will form a trilogy. Each of the albums will be designed tell a story and together they'll give one big picture.

What are your hopes for the future?
As well as developing the artists on the label, we want to work in other types of communication. We want to be try to get over ideas which can't be represented by music alone.

More than just a state of mind...

goa trance

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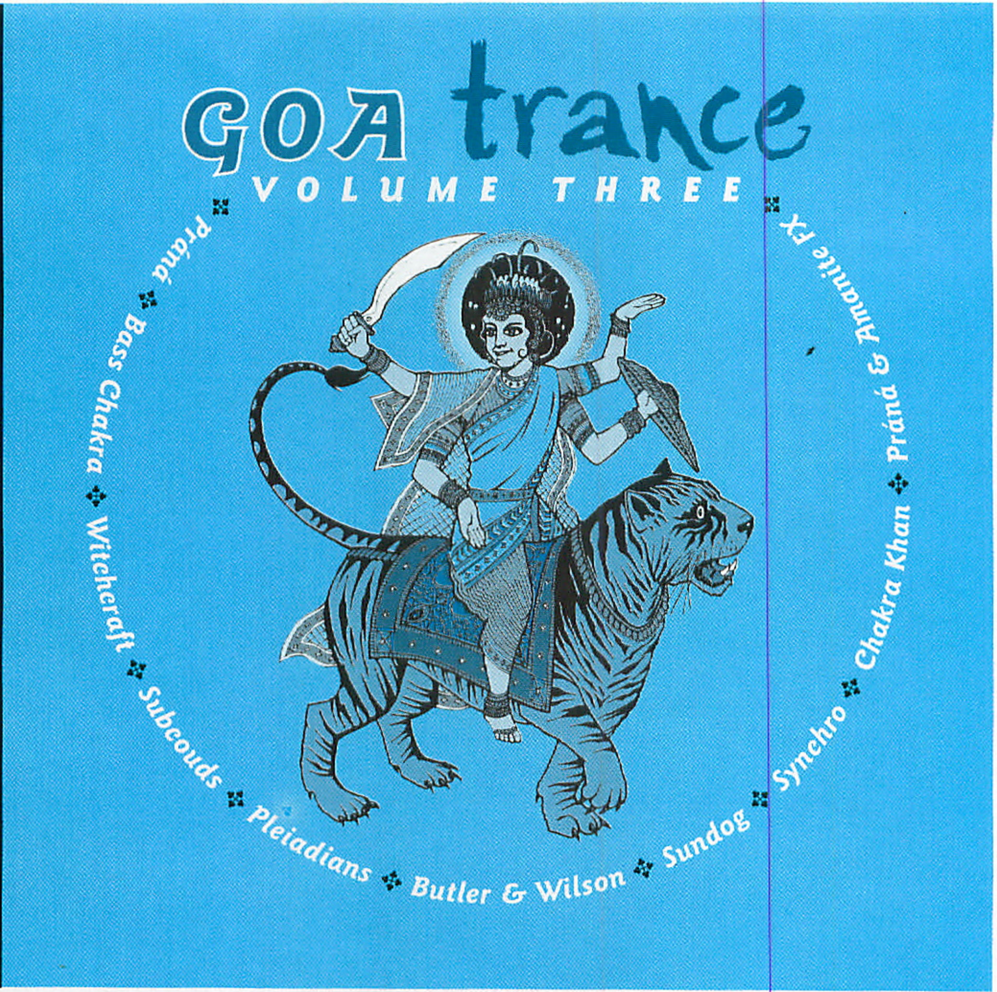
GOA trance
VOLUME THREE
Prāná
Bass Chakra
Witchcraft
Subcouds
Pleiadians
Butler & Wilson
Sundog
Synchro
Chakra Khan
Prána & Amanite FX

CUTTING EDGE

"If you were to put together a Brit Dream Team of Jungle artists ... it wouldn't be far off this" THE FACE

12 BRAND NEW PREVIOUSLY UNRELEASED CUTS from

LEMON D. JON-E-2-BAD. MANIX. J MAJIK. TRINITY. FOUL PLAY.
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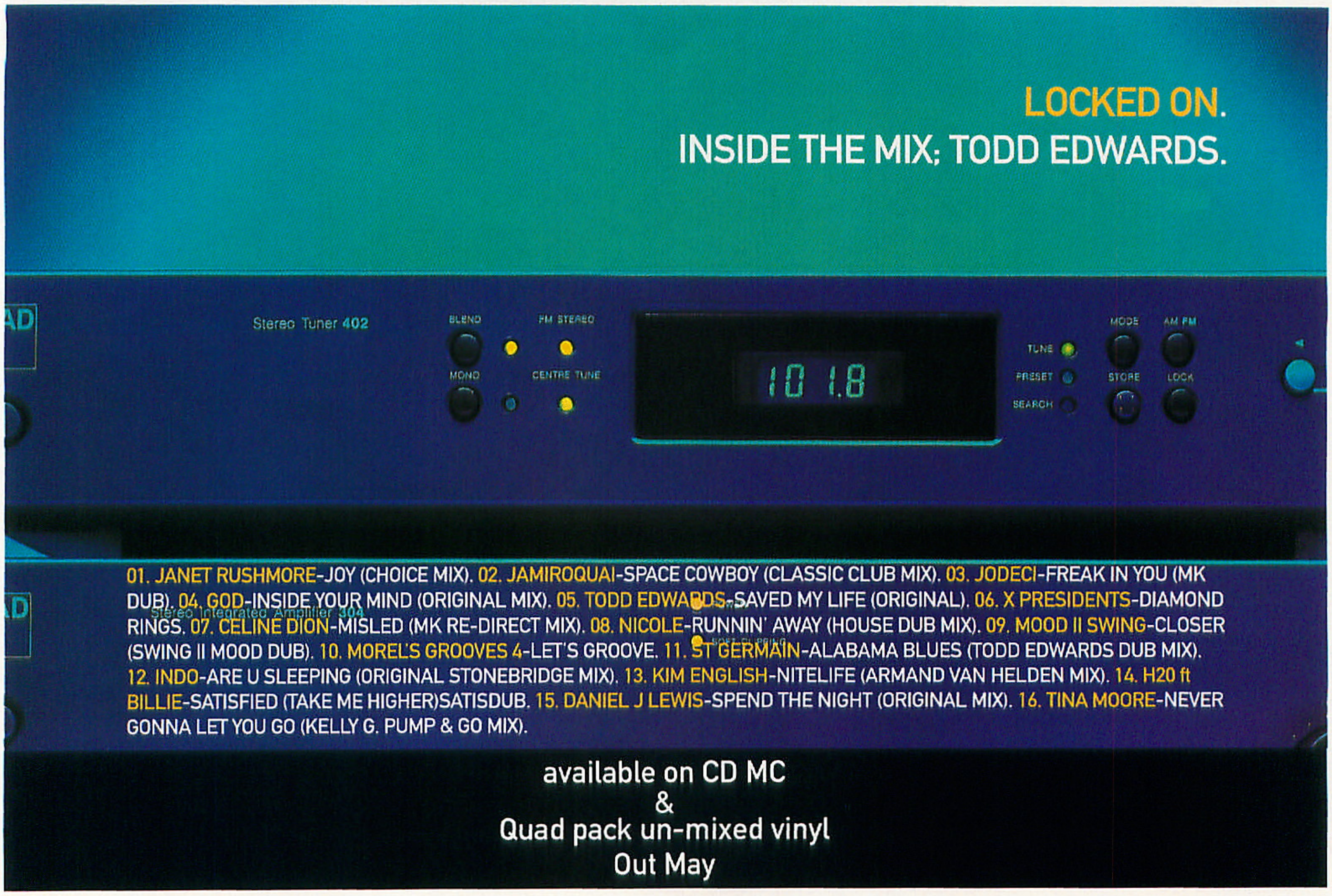

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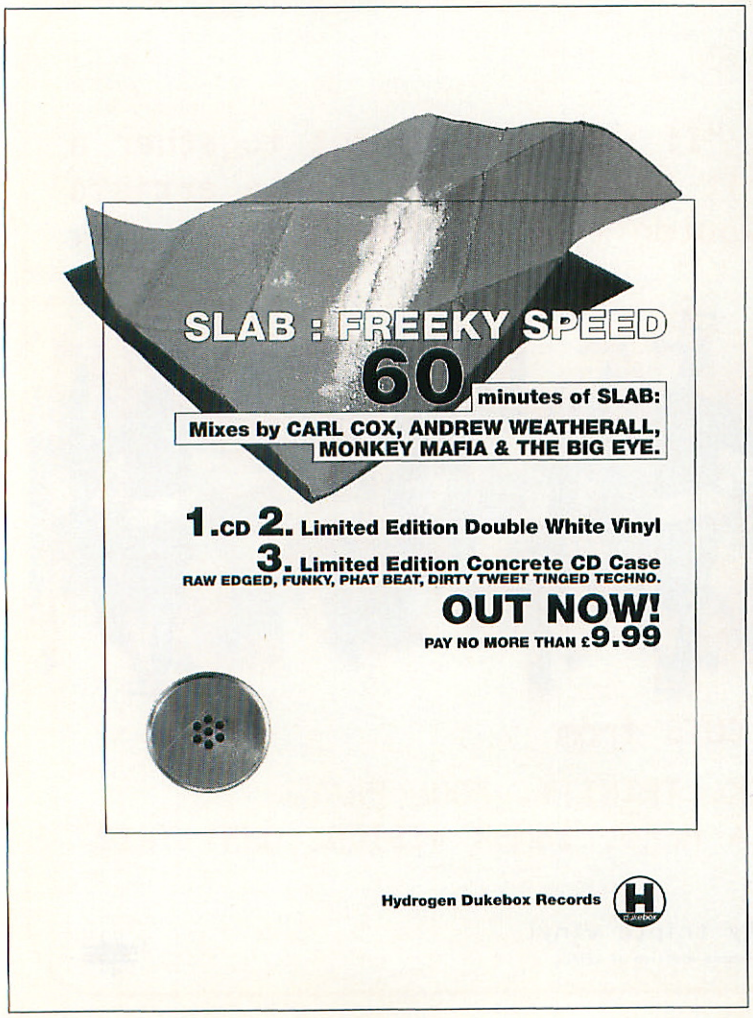

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Techno

Reviews by ***DAVE MOTHERSOLE***

SPEED JACK

VITAL single

Blue Bossa/Fission

R&S, Belgium

The remarkably talented Mark Bell dons his Speed Jack hat and yet again proves that he's by far one of the most versatile and independently-minded producers around. On "Fission", he joins forces with Robert Leiner for a full-on 3am stomper, complete with crashing drums and rough 'n' ready analogue squelches flying and out of the mix like sonic lasers. But it is "Blue Bossa" which is getting the attention, with its ultra-groovesome bassline, flickering hi-hats, lush keyboard pads and huge, ethereal sweeps. A superb release.

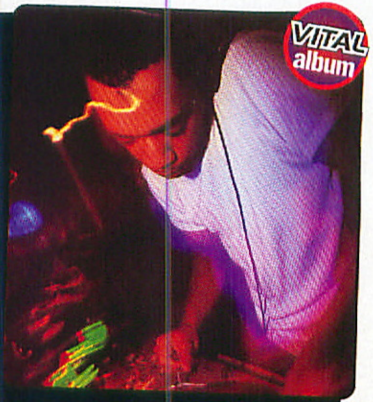
●●●●●

PSYCHE/BFL

VITAL album

Elements

Planet E, USA



An impossibly beautiful album featuring the very best material from Carl Craig's earliest forays onto vinyl. Recorded between 1989-1990 and originally released on Transmat and Fragile, these are the tracks which first established the Cooley High School graduate as a living legend. From the gentle chimes of the title track to the undulating atmospherics of "From Beyond" and the dark, introspective tones of the truly seminal "Neurotic Behaviour", "Elements" is a testament to the power of urban electronic music and a lesson to any aspiring syntholoist. The sound of computers singing broken-hearted love songs.

●●●●●

SINGLES

HOT LIZARD

Big Air

Pacific

Although "Big Air" doesn't quite match the majestic beauty of Hot Lizard's debut, the sublime "The Theme", it's nevertheless a damn fine release with a whole host of classy mixes to choose from. There's the Deep Dish-influenced original version, a futuristic disco interpretation courtesy of deep house don, Charles Webster, a stripped-down Maurizio-style treatment from Sunrise Society and, best of all, a truly uplifting mix by Stacey Pullen. The sound of the summer?

●●●●◐

Blue Spirit

Asteroids EP

Blue Spirit

A deep, spacious and very groovy four-tracker from the hands of Steve O'Sullivan and Fat Cat's Lee Grange. Deftly programmed throughout, "Asteroids" is a cool, quirky, slow-building chugger, while "Knowledge" leans towards the jazzy side of contemporary abstract house. The pick of the bunch, however, is "Mindkeeper", a dark, brooding phunker which locks you into an inescapable groove, piles on the intensity and drags you remorselessly into a high screeching, metal hurricane. Fascinating stuff.

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SOUL ODDITY

Tone Capsule Part 1

Astralwerks, USA

The first release in a three-part series which marks the return of Miami's Soul Oddity. Here they present a trio of tracks which take nu-electro's retrospective agenda and give it a swift kick up the arse. The lead is a cheese-free, DJ Icee-style workout, while "Welcome Back To Earth" takes us into a freestyle vortex of deep, subsonic abstraction. But the real winner is the ethereal "Soul Communication", a squelchy, string-led mantra which wouldn't sound out of place alongside Biz or As One.

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ROUND THREE FEATURING TIKAMAN

Acting Crazy

Main Street, USA

The third instalment in a saga which began with the Ron Trent and Chez Damier-produced "I'm Your Brother" and continued with one of last year's best-loved vocal tracks, "New Day". This time, Maurizio, who contributed a mix in the second round, takes total control of the production and delivers one of his typically hypnotic dreamscapes, while Tikaman stretches the spacious grooves even further and lays down his wonderfully mournful vocals in the process. Imagine a skagged-out Prince singing the blues over the latest Basic Channel 12-inch and you are almost there.

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TRANSPARENT SOUND

Tricks

Transparent Sound

Another 808-powered machine phunk track from Transparent Sound, the Bognor Regis b-boy collective. The phat analogue bass tones, robotic voices and hypnotic chimes on the lead are tempered only by the occasional symphonic sweep. Over on the flip, "Sphere" calms things down with its minimal, filtered beats and spiralling hi-hats, before "Keep On" once again picks up the pace with a veritable orgy of quick-fire snares, warped FX and madcap acid licks.

●●●◐○

PURPOSE MAKER

001

Millstart, USA

The debut release on Jeff Mills' new offshoot certainly won't harm his reputation as one of the world's leading beatmeisters. The four tracks here are all designed more for the mix than they are for home listening. The real standouts are the relentless tech-house sound of "Java" and the Latin-flavoured, "Nature Boy"-sampling "Outsiders".

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LA SYNTHESIS

Artifical Light EP

Blue Basque

LA SYNTHESIS

Omi Wavesquence

A13

The fantastic LA Synthesis return with two new EPs, both of which demonstrate the deft programming skills and musical talents which previously made them one of Plink Plonk's most successful artists. The lead track on the Blue Basque release is "Reich", a spiralling and bass-heavy serenade laced with twinkling melodics and crystalline synth hooks. On the flip, the more urgently paced cinematic strains of "Zebra"are underpinned by a rolling old school bassline and flanged drum edits. The A13 offering is a darker affair, with more emphasis on the beats and rhythms. The title track hurtles along with a terrific intensity which is further enhanced by its dramatic layout, cunningly-placed drops and dynamic shifts in tempo, while "The Beacon" is a gritty, malevolent, paranoia-inducing example of techno-noir. Welcome back, boys.

●●●◐○ & ●●●●○

WAX TRAX

Totally Insane

Wax Trax

The Wax Trax ethos is to release DJ-friendly records which ultimately serve no purpose other than to make people dance. And seeing as how their first record, "Naked Ape", is still being canned by both Colin Dale and Colin Favor (chaps who know a thing or two about how to make a dancefloor work), it's a strategy which would seem to be working quite nicely. Their third release, "Totally Insane", basically consists of a driving monster of a b-line interwoven with well-placed keyboard hooks and supported by kick-ass drum patterns. Simple and devilishly effective.

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ALBUMS

SENSORAMA

Zu Gast Auf Der Welcome Insel

Ladomat, Germany

If you missed last year's "Welcome Insel" then shame on you, but never mind, because this time around Darnstadt's finest exponents of all things electronic have brought in brigade of like-minded souls to reinterpret its sublimely-textured space-age doodlings. Jamie Hodge kicks the album off with a gloriously meandering take on "Harz", while the Plaid chaps sort out "Sone 30" with their ultra-funky breaks and sub-aquatic bass tones. Move D gets into a future jazz mode with "Echtzeit" and Claude Young gives the same track some of that old Motor City treatment. Elsewhere, Tim Middleton dispenses with the beats altogether and lets the vibes flow with a heart-wrenching ambient mix of "Aspirin", while Mouse On Mars get all weird with "Ventil". All in all, "Zu Gast" is an excellent package of armchair electronica. Not to be missed.

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THEOREM

Nano

Plus 8, Canada

The work of one Dale Lawrence, this is an album which takes the deep house agenda of the last few years and cleverly sets it in a quasi-ambient context. Slowing down the tempos while using familiar sounds and beat patterns, Lawrence's subtle grooves have a soothing effect which remind you of all those lost nights spent in the middle of the dancefloor. The highlights of "Nano" include the tom-tom-fuelled "Nebulus", the Detroit-influenced "Stasis", the ominous analogues and jazz-tinged keyboards of "Terrabella", and the filtered electric beats and twinkling crystal melodics of "Dilate". Ultimately, though, this album is at its best when played from beginning to end in the post-club haze of a Sunday afternoon. Go with the flow.

●●●●○

✹ NIGHT OWLS

Bloated

Jim Mawdsley on the delights of his Newcastle club, BLOATED

WHERE: Riverside, 57-59 Melbourne Street, Newcastle. Telephone 0191-261-4386.

WHEN: The second Thursday of every month, 9pm to 2.30am.

RESIDENT: Nick Denton.

GUESTS: Andrew Weatherall, Jeff Mills, Richie Hawtin, Acid Jesus, Lady Aida, Steve Bicknell, Juan Atkins, Neal Landstruum.

MUSIC POLICY: Deep, experimental techno.

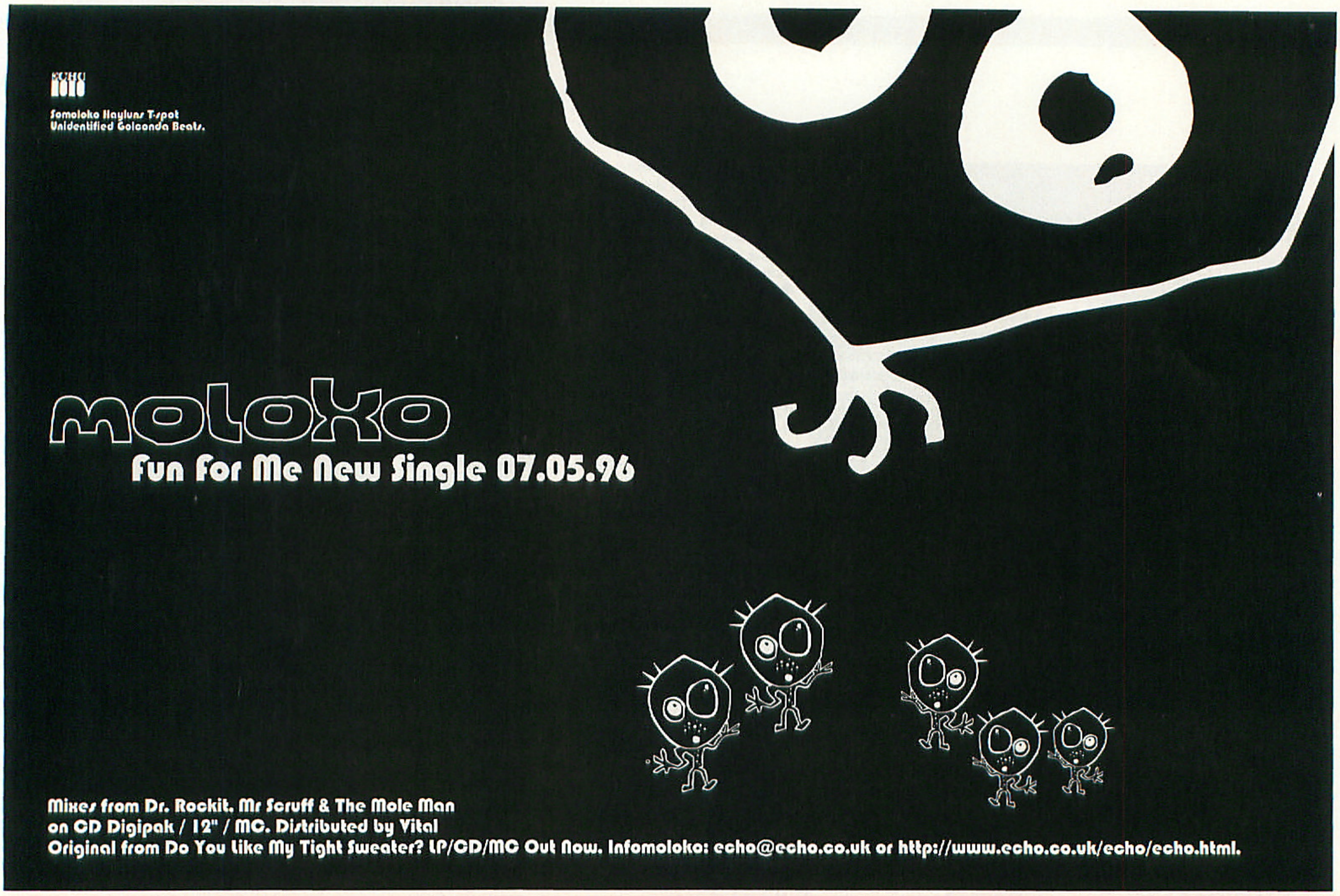
DOOR POLICY: We don't have one.

BEST MOMENT: On a personal level, my last birthday was a good moment because one of the lads who comes to the club bought a big card and got all the regulars to sign it. In terms of the club, it was when Alex Paterson played for us. We'd only been open for four months and the club sold out for the first time. Considering this was in early 1993 and there weren't that many people into techno, I was dead pleased.

WORST MOMENT: Every now and then, we put on a DJ we really like and hope our crowd will trust us and, erm... they don't. But that has only happened a couple of times. On the whole, there haven't really been that many bad moments.

CONTENTIOUS COMMENT: In the North-East, a lot of people still think techno means 2 Unlimited or gabba. I think we have introduced some of those to real techno. Our hearts are with the music and Bloated isn't a commercial club. We want people to come along and get into it. We've built up a good crowd. In the summer, when there aren't many students about, we only get 250 or 300 people through the door, but every one of them is out on the dancefloor, whooping and hollering. We first started the club for ourselves, but now we're doing it for the heart-warming feeling at the end of the night, when that massive cheer goes up as the last record fades out and the lights come on.

WHY SPEND THE NIGHT AT BLOATED? Because it's a techno club which is accessible. It's varied and it's interesting. Every night, we still get people coming up to us who've been completely blown away by the Bloated experience.



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ALOOF
wish you were here...

...new single includes additional track
'bittersweet'
remixes by ashley beedle

12" • CD • MC

eastwest

Hip Hop

Reviews by **WILL ASHON**

ABSTRACT RUDE & TRIBE UNIQUE

VITAL single

Ooh I'm A Getcha

Grand Royal, USA

Left Coast, maverick hip hop from the Masked Man of the Los Angeles underground. Abstract Rude has many strengths. The first is his intelligence, the way he spins out lines of such originality and humour that you hardly have time to laugh. The second is his ability to place these lines into a narrative while also placing them in the context of the industry's stupidity. The third is his style, an utterly original meeting of tangential jazz-jumping and old skool warmth. And the fourth is the complex Griot funk which is wrapped around his voice. It takes a couple of listens to get it. But when you do, the rewards are all the greater.

●●●●●

SINGLES

SUGA BULLIT

Live And Direct

Parkway

You'll find a plethora of mixes here running through practically every dance trend of the last 15 years, but check "Sava D Flava" and you won't go too far wrong. Big beats, jazzy guitar riffs and a neat rap. It's not earth-shattering, but it's nice enough.

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MR COMPLEX

I'm Rhymin'

Core, USA

From the Organised Konfusion camp, Mr Complex rips up the rulebook with a clever-clever rap. The rhymes hit the beats when you least expect it and it's this rather strange emphasis which syncopates the track and makes it swing. And if that isn't enough, what Complex actually says will have you smirking and puzzling again and again.

●●●●◐

STS

STS EP

Guiding Light

Glasgow's Rub-A-Dub launch their new hip hop subsidiary with a collection of instrumental cuts which combine a melancholic tone with a deep musicality. The highlight of the EP is "Trip To The Graveyard", on which a stringy double bass and piano splats link a martial (art) rhythm to an oboe abattoir. Lock the doors.

●●●●○

TRAGEDY

A Hip Hop Classic

25 Life, USA

While "Pass Da Tek" sadly falls into *"my gun is my dick"* territory, "Da Funk Mode" (featuring Havoc from Mobb Deep and Large Professor) is indeed a classic. Somehow, this group manage to take an underwater Chinatown sound and add on a beat which cuts it to pieces. As huge as a John Woo boom.

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MAD LION

Double Trouble (Remixes)

Weeded/Nervous, USA

It's Jekyll and Hyde time. Brenda K Starr gives "Double Trouble" a hideous r&b feel on a terminally muffled mix but, over on the "Third World" take, Blastmaster charges through the verses like Coltrane. Even when Mad Lion takes up the mic, it's this god's interjections which propel the cut forward. We are not worthy.

●●●○○

PHACE (L SWIFT & A BUTTA)

NYC

Blindside

Blindside spread their wings with this Creators-produced, Natural Elements-rapped and DJ Mayhem-scratched single, which is ready for release on both sides of the pond. The track which really does it is "Hey Hey Hey" with its classic Creators' "Sale Of The Century" organ wash and laid-back raps which peak with the line, *"Imagine Houdini/With two genies/Puffing two beenies/Watching the same thing on different TVs"*. Oooops, there goes my head.

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GETO BOYS

The World Is A Ghetto

Rap-A-Lot/Virgin

More smooth-talking stories of international hardship pitched somewhere between the moving (that man Scarface again) and the risible (toss r&b). There is a definite danger of the whole street realness movement disappearing up its own ghetto. The "Extra Clean" mix, where even the word "damn" gets bleeped, is a great idea, though. These boys are *soooooo* hard.

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LETHAL

Escape Of The Hostile

Maximum One

The not-so-youngster returns, this time in the company of Fury and DJ Destruction. The professional "Escape Of The Hostile" has in-yer-face lyrics and attitude by the skip-load. Lethal is a good rapper and when his voice fills out to match his battling style, he'll be a pretty good bet as a true British breakthrough contender.

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THE CLICK

Scandalous

Suck Wid It/Jive

Following an early attempt at Crap Single Of The Year with 2 Pac's "California Love", Roger Troutman takes his talkbox north to make this scandalously bad record with E-40 and chum(p)s. The rapping is better than on the Fishyman's earlier horror story, but musically it sounds even more static. Real heavyweight bollocks.

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DE LA SOUL

VITAL single

Stakes Is High

Tommy Boy

De La Soul are back and kicking hard. Trugoy and Pos lay down a litany of sickness (including the line, *"Slow hand rappers with their 'sick of them' raps"*) which cleverly and quietly turns from a dig at the current state of the rap scene into a damning criticism of institutionalised racism, before finally becoming a manifesto for new Native Tongues and new hope. The quality of the rapping is unimpeachable, as sharp as you can get, and the whole tune revolves around a snapping snare and a falling, orchestral horn riff. Utterly stunning.

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LL COOL J

Doin' It

Def Jam/Island

A sex rap from the Spunk King, which is somewhat damaged by having every fourth word blanked out. Nevertheless, it's a jimmy-hatted, squelchy number, with Brooklyn babe Le Shaun doing the ol' phone sex thang like she was made for it. Pure fluff.

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ALBUMS

MSI ASYLUM

Takez Time

Gran Kru

The nine voices of Birmingham's MSI Asylum come at you like they are inhabitants of Bedlam. They climb over one another, wrestling the microphone from hand to hand, flipping to different styles, vocal tones and even accents. Although it was recorded some two years ago, "Takez Time" still sounds fresh, mainly due to the excitement and energy of those involved in the project. From the all-out aggression of "Whatz Da Reason", to the mickey-taking of "Snide", to the lo-fi live beatboxing of "Fuck Da DAT", to the sheer lyrical dexterity of the title track, it is a treat. If there's a criticism, it's that, at times, it's just too sparse, little more than drums backing up those verbal explosions. It's still Brummin' good, though.

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ABOVE THE LAW

Time Will Reveal

Tommy Boy

There have been signs of it before, but Above The Law are probably the first group to come out of California who have successfully combined low-riding West Coast funk with the sparser and rougher noise which has now started to supersede it since the rise of the Wu-Tang. Tracks such as "1996" and "Shot 2 Tha True" manage to match the squelch of pure Bootsy-style bass with a truly forbidding sheen of sounds. This may be partly due to the jazz skills shown by Cold 187um on "My World", but whatever the reason, it sure makes a change.

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CELLA DWELLAS

Realms 'N' Reality

Loud/RCA

The headz have been buzzing round this one like bees and with good reason. Ug and Phantasm hail from Flatbush, Brooklyn, and when they are at their best, the impression is that all vegetation within a 10-mile radius of them has been smoked. The high point of the album, "Mystic Freestyle", shows off both their skill and their obsession with comic books and conceptual mayhem. This comes so early on that it is easy to feel slightly disappointed by some of the guns 'n' drugs bravado which follows. But careful listening is rewarded with some smart turns of phrase and sharp beats. And once all of the shout-outs are over, these boys undoubtedly have the best "Outro" you will hear in a long, long time.

●●●●○

✵ LOOSE TALK

Legendary spray-can man **FUTURA 2000** gives his reaction to the recent news that Fisto, a graffiti artist from Bradford, has been jailed for five years

You've got to be aware of the penalties for doing graffiti. You can't just be air-headed about it. If you're a 15-year-old kid trying to find yourself, I understand that because it's part of growing up. I support the younger kid trying to identify who he is in the world. He's not hurting anybody, he's not endangering anybody else's life.

But graffiti brings down the neighbourhood. It's what we call a quality of life crime. I have spent a lot of time in Paris and the Louvre Museum has a beautiful Metro station which kids have just destroyed. I really thought that was an outrage. That kind of thing gives the whole movement a bad name.

There are different ways to approach the word "graffiti". Is it an art form? Who knows? Maybe it is in certain people's eyes. Is it a public nuisance? Is it a crime? Yes, it is. You have to look at it logically. I have always tried to do it in a creative way and I have never considered myself to be a vandal. I guess other people look at me as just another punk, just some sort of a street rat. But I can deal with that.

I would do illegal walls and in my time I have. But it would have to be set up well. I have to trust the people I'm going with and it has to be the kind of situation where I'm not going to get busted. When we go and do stuff like that, it's like a military operation. There's no fucking around. You're going in to do some work and then you're getting the hell out.

That's always been the way. It's not the sort of thing where you're trying to draw a lot of attention to yourself, it's very undercover. Imagine if you wanted to go rob a bank. You're not just going to run in there and ask for the cash, are you? You have to get organised.

TRAINSPOTTING

Trance

Reviews by DAVE FOWLER

VITAL single

MOONWEED
Telepath
Celtic

"The name came about because I went to the moon, smoked some weed in a crater there and discovered trance from some passing pixies," claims pony-tailed writer-producer Jamie Graham. "Or maybe I smoked the weed and then went to the moon. Sorry, I can't remember." Whatever the actual sequence of events, rest assured that Moonweed's "Telepath" 12-inch is a stormingly good slice of upbeat psycho-trance which will rock the fluoro pants off all cosmic comrades... No matter which dimension they happen to inhabit.

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SINGLES

SEDUCER
Subliminal Seduction
M Track

The first release on M Track (from the legendary Club Mazzo over in Amsterdam), this is the work of London's SL&M resident Keith Fielder and producer Steve Haley. Linear, rhythmic and mesmeric, "Subliminal Seduction" makes for a refreshing move away from the build-and-break cliches much of tranceland is riddled with. On the B-side, "Sexistance" probably says more about Keith's stay in the 'Dam than he would be willing to admit publicly.

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VARIOUS ARTISTS
Azwan Transmissions EP
React

Australia's Azwan Transmissions stable was founded in 1993 by Melbourne based DJ Richie Rich (Richard McNeill) to highlight his city's trance and techno talents. Here, React gather four of the label's best trancers (Wasabe's "The Legacy (Hard Mix)", Sonic Animation's "Magnitude 7", The Spiritualist's "Age Of White" and Dimension's "Ascension To Altitude") to license in the UK. Each one is a quality cut worthy of individual release, but together on a single record they combine to make this one of the best value EPs of the year so far.

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TOTAL ECLIPSE
Pulsar Glitch
Blue Room

More continental trancing from Total Eclipse, those talented Blue Room Bordeaux chaps. Taken from their forthcoming album, "Pulsar Glitch" is a psychedelic stormer which has certainly been doing the business of late on the underground party scene. On the B-side, and also well worth a few spins, is the excellent remix of "Free Lemonade" by Psychaos, aka Joti Sidhu. Oh, and look out for details of Total Eclipse's x-tra dimensional live performances this summer. They're apparently quite some carry-on.

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GOD
Vernon's Wonderland
Eye Q Classics

Well, almost. This trance classic was penned way back in 1993 by Matthias Hoffman but was only available in the UK on import, as you may well recall. Good reason for a reissue, then. Absolutely. But remixes? Let's just say Paul Oakenfold, Martin Freeland and Rollo all turned it down with the excuse of "if it ain't broke, don't fix it". And hats off to them, because remixing "Vernon" is rather like re-writing The Bible. It can be done, but it somehow doesn't feel quite right. Laurent Garnier, Carl Cox, Sven Vath, Brian Brewer and The Creative were the ones who dared to try.

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ALBION
This Is For
Time Unlimited, Germany

Top-notch Teutonic trance which builds from the minimalism of the opening kick drum patterns, through layered melodic synth riffs, to wah-wah acid noises and threatening, growling samples. Dark, dirty, rough and tough, like a lager-fuelled afternoon spent with podgy peroxide 50p-a-show strippers in some south London boozer, this is undeniably laddish, grit-yer-teeth material. You got a problem with that, mate?

●●●●○

PAY JAY
Confusion EP
X-IT, Germany

Frank Strubl from Cologne's X-IT imprint cooks up a good quality three-tracker consisting of "Lock Up", "Welcome" and "The Acider". Each cut is similar with regard to bpms and length, though "Lock Up", which features whooping NRG samples and whipping acid FX, comes across like an unlikely collaboration between Candy Girls and Sven Vath. The pick of the trio is probably the oh-so-Euro "Welcome", a melodic excursion into electronica acidica. Apart from the odd tacky vocal sample, this is *wunderbar*.

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HALLUCINOGEN
Space Pussy/Thugs In Tie Dye
Dragonfly

Simon Posford hits the proverbial nail again with "Space Pussy", a cosmic mee-wow of a tune with an electronic feline screech to the fore. And if that is not enough to dissolve your mind into a messy, porridge-like pulp, spin it over to the B-side, where the superlative "Thugs In Tie Dye" will gladly put the psychedelic boot in with no warning whatsoever. What the hell happened to peace, love and harmony, then?

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FLEX
Fuckin' Trippy
Virtual Recordings, Germany

Sounding remarkably like one of Shimmon & Woolfson's hard house productions (it mixes neatly into "Buck Teeth", by the way) "Fuckin' Trippy" is a linear trance-out from Mainz which is currently rocking 'em on the UK's cooler dancefloors. If you fancy more of the same and you've collected enough air miles, treat yourself to Virtual's summer DJ line-up of Hoschi, R Damski and ESP at Speed in Budapest on May 18, Plasma in Augsburg on May 31 or The Danube in Linz on June 6.

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DANCING DOLPHINS
Keep It Comin'/Pump The Bass
Choci's Chewns

Organs, drum rolls and pounding beats. Mesmeric acid and sirens. Emotion and NRG tinged with subtle psychedelia. Basslines to irritate the neighbours two floors below you. The world according to Dancing Dolphins is a viscous one, with oodles of smiley, wide-eyed fun. And long may they keep it comin'!

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VITAL album

ASTRAL PROJECTION
Trust In Trance
TIP

Isr-aliens Astral Projection are the best psychedelic outfit anywhere in the world (or indeed out of it) at the moment and their new long-player, "Trust In Trance", underlines this statement in flouro hi-lighter. If the group's "Mahadeva" and "Power Gen" (two cuts caned by jocks from Tsuyoshi Suzuki through to Danny Rampling) were your cup of herbal tea, then "Trust In Trance" will be your quat espresso. A must-buy slice for all wormhole warriors.

●●●●●

ALBUMS

VARIOUS ARTISTS
A Trip To Goa
Kickin'

Affectionately entitled "A Trip In Goa", this double-disc selection features 16 tracks (most of which have already been reviewed on this page) from the likes of Etnica, Green Nuns, Transwave, Prana, Les Diaboliques and Doof. All of them are skilfully and seamlessly mixed together by Return To The Source resident jock Tsuyoshi Suzuki, yet none appear to be exclusive to the album, which is a bit of a shame for the collecting cognoscenti. It's a very worthy release nonetheless.

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DER DRITTE RAUM
Wellenbad
Eye Q

"Wellenbad", the second album credited to Der Dritte Raum (aka Andreas Kruger, the man behind "Mental Modulator" and "Elektro Disco") is a 12-track expedition into melodic and quasi-ambient trance. This, the first long-player outing for Kruger on the Eye Q imprint, is the perfect antidote to late nights and manic psychedelia. A mature and reflective selection all-round, of which the album's stand-out tracks include the title number, "Wellenbad", "Narkose" and "Unterwasser".

●●●●○

KODE IV
Best Of...
KK, Belgium

A retrospective of the acclaimed San Francisco electronic bods Kode IV (whose members have included Goa Gil, Hans Schiller, Peter Ziegelmeier and Robert Shea), which traces the group's development from "Fearless" through to the psychedelia of the Doof mix of "Near To The Divine". Always experimental yet often accessible, the compilation acts as a mighty fine introduction to Kode IV's latest album, "Silicon Civilisation". Get both.

●●●◐○

Records supplied by Choci's Chewns, London W1. Telephone: 0171-434-3097

DREAM DATE

SIMON POSFORD, aka HALLUCINOGEN, goes on a flight of fancy... and some!

What is your dream venue?
Another planet in a far-off galaxy. But I suppose it would have to be one with an atmosphere in both senses of the word. It would be inhabited by people who were into music. Being another planet, it would have different laws of nature, so you could play the gig at the beach, in a forest and on top of a mountain all at the same time.

Have you ever played a venue like that?
No, to be honest I never have. The best venue I have played was the Brixton Academy, which is terrible, really.

How will you get to your dream venue?
By chemical means, perhaps. Or by hitchhiking on a UFO.

Who is the promoter?
God, I don't know. Erm... no, not God himself, I was just trying to think! Actually, it wouldn't have to be promoted because everybody would be telepathic. Likewise, you wouldn't need a sound system. You'd just transmit directly to people's brains. That would be fantastic!

Who's on the guest list?
Buddha, Jesus and all my mates.

What's on the rider?
Some fine extra-terrestrial elixirs. And cheese and pickle sandwiches.

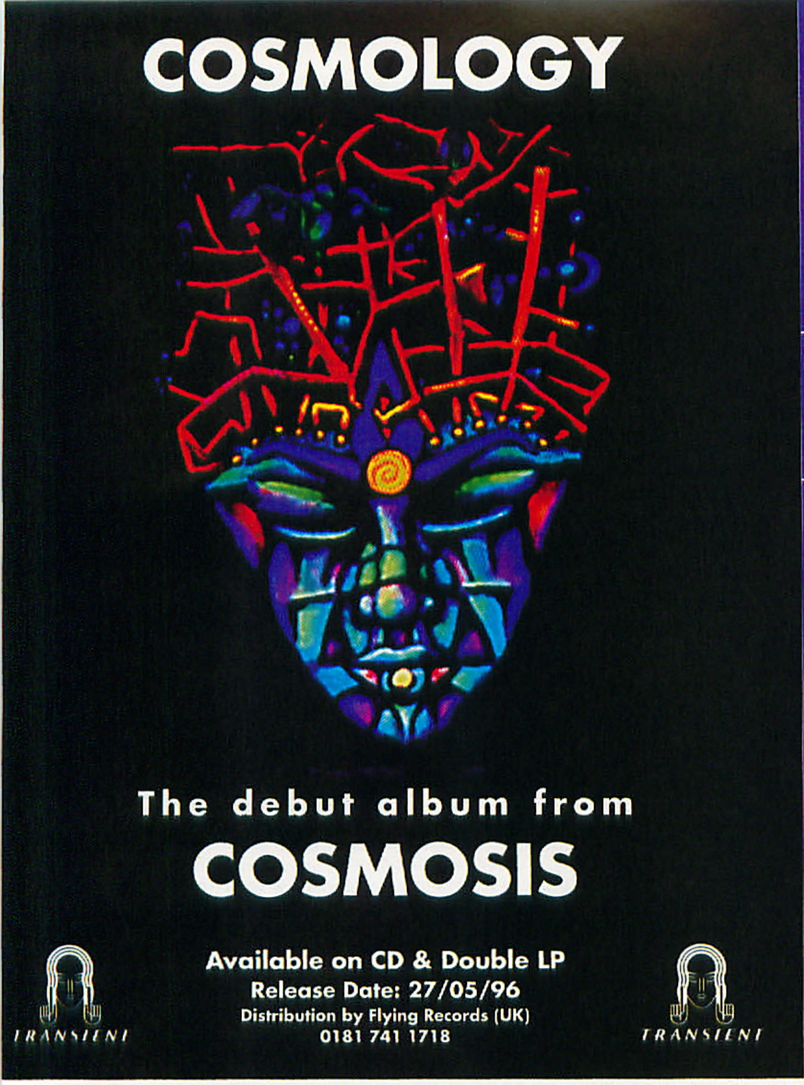
Who will warm up for you?
Pink Floyd. Followed by Nina Simone, because she'd make quite a nice contrast.

Which tracks will you open and close your set with?
I would open with "LSD" because it has a good intro and it always gets people in the right mood. To end the set, I'd do "Deranger", a new track I have just finished. I am really pleased with it. It has loads of new sounds for 1996 on it, and it's totally psychedelic. It's out there, man.

Who will you have in your band?
Jesus and Buddha again. They'd add a certain vibe to the proceedings and I reckon the pair of them would get on really well. They'd have a lot to chat about backstage.

Where would you go afterwards and who with?
I would go home with my girlfriend... and what we'd get up to would be none of your business!

Hallucinogen's 'Space Pussy'/'Thugs In Tie Dye' single is out now on Dragonfly



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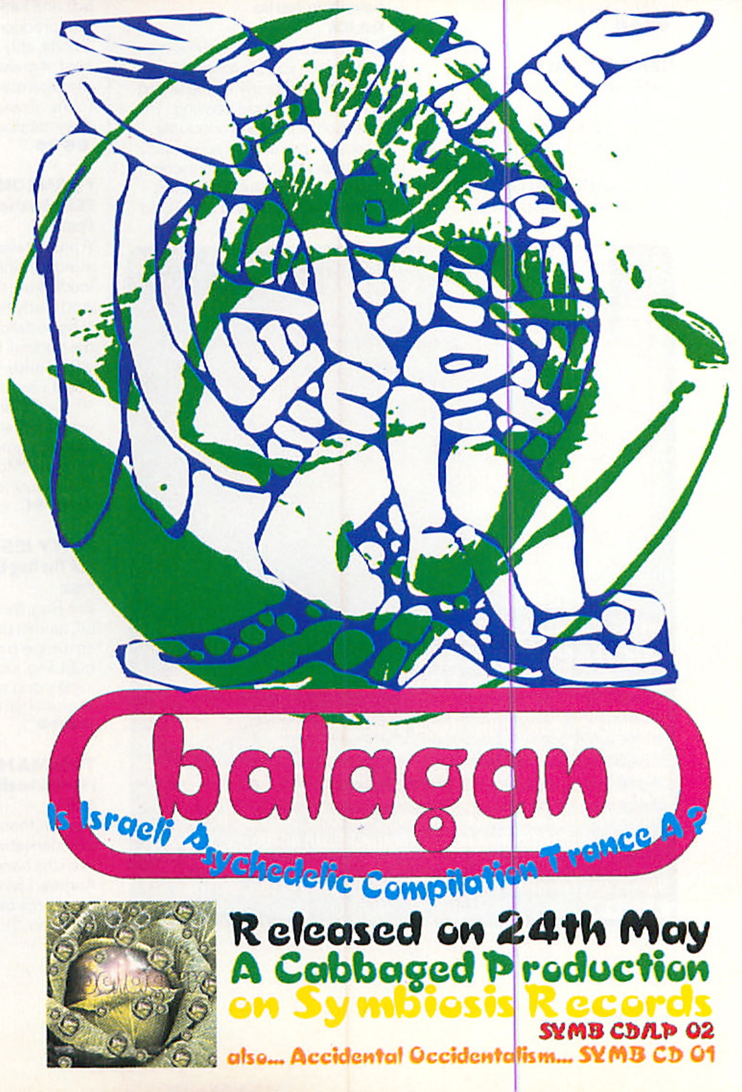

balagan

Is Israeli Psychedelic Compilation Trance A?

Released on 24th May
A Cabbaged Production
on Symbiosis Records
SYMB CD/LP 02
also... Accidental Occidentalism... SYMB CD 01

Garage

Reviews by ***MICHAEL MORLEY***

AMIRA
Walk
Slip 'N' Slide

VITAL single

More of the thunderously funky, boogie-on-up action we have come to expect from the marvellous Blaze. Only people with no soul can ignore the fact they've found another De'lacy.
●●●●●

URBAN BLUES PROJECT PRESENTS MICHAEL PROCTER
Love Don't Live (Part One)
Sulphuric, USA

VITAL single

The official follow up to last year's garage anthem, "Deliver Me", and it's been well worth the wait. This slice of true uptempo soul has all the hallmarks of a classic, and was massive for both Vega and Humphries at the recent Miami Winter Music Conference. However, the lush "New Birth" mix, inspirationally thrown down by Tommy Musto on the day his baby was born, is only the first part. With Victor Simonelli and Urban Blue Project remixes to follow, this one's going to run and run.
●●●●●

SINGLES

BOP PRESENTS KENNY BOBIEN
Stand Up
Shelter, USA
The vocalist responsible for last year's "Kenny And Friends" and Intense's wonderful "Reachin'" returns for another Sylvester-like disco-soul outing. This certainly proved inspirational for Danny Tenaglia at Tribal's Miami Winter Music Conference party.
●●●●○

LOVE BEADS FEATURING COURTNEY GREY
This Is The Only Way
Liquid Groove, USA
Another quality trans-Atlantic liquid groove with the UK's Farley & Heller stealing the prizes on this spacey, old school record which subtly builds up to a truly great climax while Courtney Grey mumbles away in a manner not unlike Cassio.
●●●●○

CENTURY FALLS
It's Music
Soundproof
Crispin J Glover and one of the finest falsettos around, Philip Ramirez, once again combine to freshen up Damien Harris' 1978 disco oldie. And in order to cover every Nineties disco and deep house angle, the remixes come courtesy of Ashley Beedle's Black Science Orchestra, Washington DC's 95 North and London's Idjut Boys.
●●●●○

UNKNOWN SOCIETY
Reach Higher
Hard Times
Benji Candelario and Wayne Rollins, the NYC garage dons of Swing 52 fame, produce a solid (if not sensational) record in their characteristically smooth style. Featuring the vocals of Sabrina Johnson, the groove is very similar to Key Of Life's "Forever", while Todd Terry weighs in with the more radical "Ill Dub".
●●●◐○

SPLICE OF LIFE
2000 Black
Black Vinyl
This, the third release from Alan Russell's trax label, presents a groove based on Roy Ayers and Fela Kuti's funky Afro-jazz classic of the same title. And it's a real corker, especially on DJ Seamus' workout, where the marriage of beats, samples and musicianship is irresistible. This should fire up any open-minded dancefloor.
●●●●○

CAROLE SYLVAN
Everything You Do
Kult, USA
The vocal temptress returns in the wake of the successes of "Look Ahead" with Danny Tenaglia and "Closer" with Mood II Swing. This time, Lenny Fontana conducts a soulful spoken and sung epic, plus a very smooth, saxophonic "Sassy Garage Dub". Support comes from 95 North and Todd Edwards, while Pennsylvanian newcomer Kevin Yost provides a moody tribal cut.
●●●●○

TODD EDWARDS
Flyaway
it!, USA
Todd takes a break from his hectic remix schedule to surprise us all by singing on his own record! His style is certainly soulful, but in a slightly eccentric, maudlin way, while his beats remain typically crisp with a textured, jazzy support.
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artist unknown
Keep On Trying/Drums In G 12
Noid
Eccentric is the word which most readily springs to mind, but it will certainly appeal to fucked-up garage heads. This is like surfing through a bargain basement to find the spacey disco dynamics of brash brass stabs, outlandish strings and crazy, soundtrack-style Fender Rhodes solos. "Keep On Trying" is loosely based on a disco obscurity and could alone be held responsible for the return of the air guitar to the dancefloor.
●●●●○

BAMBOO
Makao
Bullet, USA
A wonderfully-crafted collage of jazz and funk which is arranged and produced by New Jersey's DJ Shorty, ably assisted by a whole host of great musicians, including the legendary Randy Muller, the former Brass Construction and Skyy member.
●●●●○

FRANCOIS KEVORKIAN
FK EP Remixed
Open
A much-talked about mega-remix concept which speaks just as loudly from the vinyl. The Mike And Matty Show's treatment of "Hypnodelic" is nearly as deep as the original, but with a jazziness which adds that extra bounce. Todd Terry's disco-ish tablas on "Edge Of Time" are genius and, working Sister Sledge into the heaviest groove for ages, Angel Moraes' "Moon" is probably his finest work to date.
●●●●◐

DIRTY JESUS
Cut The Rug EP
Paper
Erik Rug, the Paper producer and DJ, carries us to Leeds via Paris on a superb magic carpet ride of bubbling, squelchy noises which simply drip with funk. One hell of an instrumental heaven.
●●●●○

THELMA HOUSTON
I Need Somebody Tonight
Azuli
More authentic-sounding (if not a bit derivative) old school action from the hands of Dave Lee and Andrew Livingston. Driven along by a fierce bassline of serious intention, the remixes (courtesy of Grant Nelson and Connecticut's K London Posse) further up the energy quotient, giving "I Need Somebody Tonight" a Nineties and very effective feel.
●●●○○

✷ DREAM DATE

New Jersey's AMIRA, currently being hailed as the new De'lacy, enters the realms of fantasy

What is your dream venue?
Madison Square Gardens, New York City. The concerts there are always great. I have been there to see Luther Vandross and Rochelle Ferrelle, who's an excellent jazz singer. In fact, they're both excellent!

You can move this venue. Where would you put it?
In Europe, because I've never been there. The people I've met from Europe are warm and friendly. The fashion is always really great, too, particularly Paris. Yeah, I'd move the venue to Paris.

How would you get there?
I'd take a helicopter the whole way and then drop down onto the stage from a rope. I'd have to be sure not to wear heels, though!

Who is on the guest-list?
Rochelle Ferrelle, Brand New Heavies, India, Patti Labelle and Babyface. I admire them all for their work and I'd love to sing live to them. Maybe that way I'd get to work with them at some point.

Who's the support act?
Tanya Blount. She's a really good singer who's not out there as much as she ought to be.

What songs would you open and close with?
I'd start with my own "Walk" single, which I did with Blaze. That would get everybody familiar with my work and hopefully get them moving, too! I would finish with Dionne Farris' "Food For Thought", which is a ballad. Her sound is a bit too alternative for the States. I think she's better known in Europe.

What would you have on the rider?
I'd have Italian food and, because I don't drink, I would have non-alcoholic Pina Coladas and Strawberry daiquiris made by a sexy waiter wearing just a bow-tie and cufflinks, and squeezing the juices in front of me!

Where would you go after the gig? And with whom?
I'd run over to Horseshoe Bay in Bermuda with my ex-boyfriend. He's a model and is currently working in South Africa... that's why he's my ex!

Amira's 'Walk' single is available now on Slip 'N' Slide. She also has a production with DJ Hollywood and Majestic out shortly

ALBUMS

INCOGNITO
Remixed
Talkin' Loud
Since Talkin' Loud's conception, Incognito have built themselves a reputation for making polished, bouncy soul music via their quality instrumentation and songwriting. This remix album is therefore by no means a cheesy gimmick, but a pretty artful development. The highlights include the "Everyday" dub (which inspired Ken Lou's "The Bounce"), the solid gold soul of CJ Mackintosh's "Good Love" and Roger Sanchez' superbly joyous "Givin' It Up".
●●●●○

VARIOUS ARTISTS
Let's Dance For Love II
Freetown
A solid compilation of Freetown's recent and forthcoming material, including three tracks from Kerri Chandler's eagerly-anticipated "Hemispherics" album. The best cuts include Arnold Jarvis and Fonda Rae's duet, "You Are The Best", and the steamin' jazz house of "Simmer Down". Rejuvenated disco divas Jocelyn Brown and Fonda Rae also flourish with "I Like It Like That" and "Living In Ecstasy", alongside new mixes of Karen Pollard and Octavia.
●●●●◐

CRUE-L GRAND ORCHESTRA
Remixes
Crue-L, Japan
Here's one for lovers of the new disco sound who are looking for something different. Eight sides of Japanese vinyl may seem a little excessive, but with moments like Harvey's leisurely reworking of "Time Moves On", with its jangly guitar, pots and pans percussion and tinkling piano, Black Science Orchestra going for it disco-fied hands-in-the-air-style on "Mo'r" and the Japanese jazz eccentricity of "Dancing All Night Long", you can't go far wrong.
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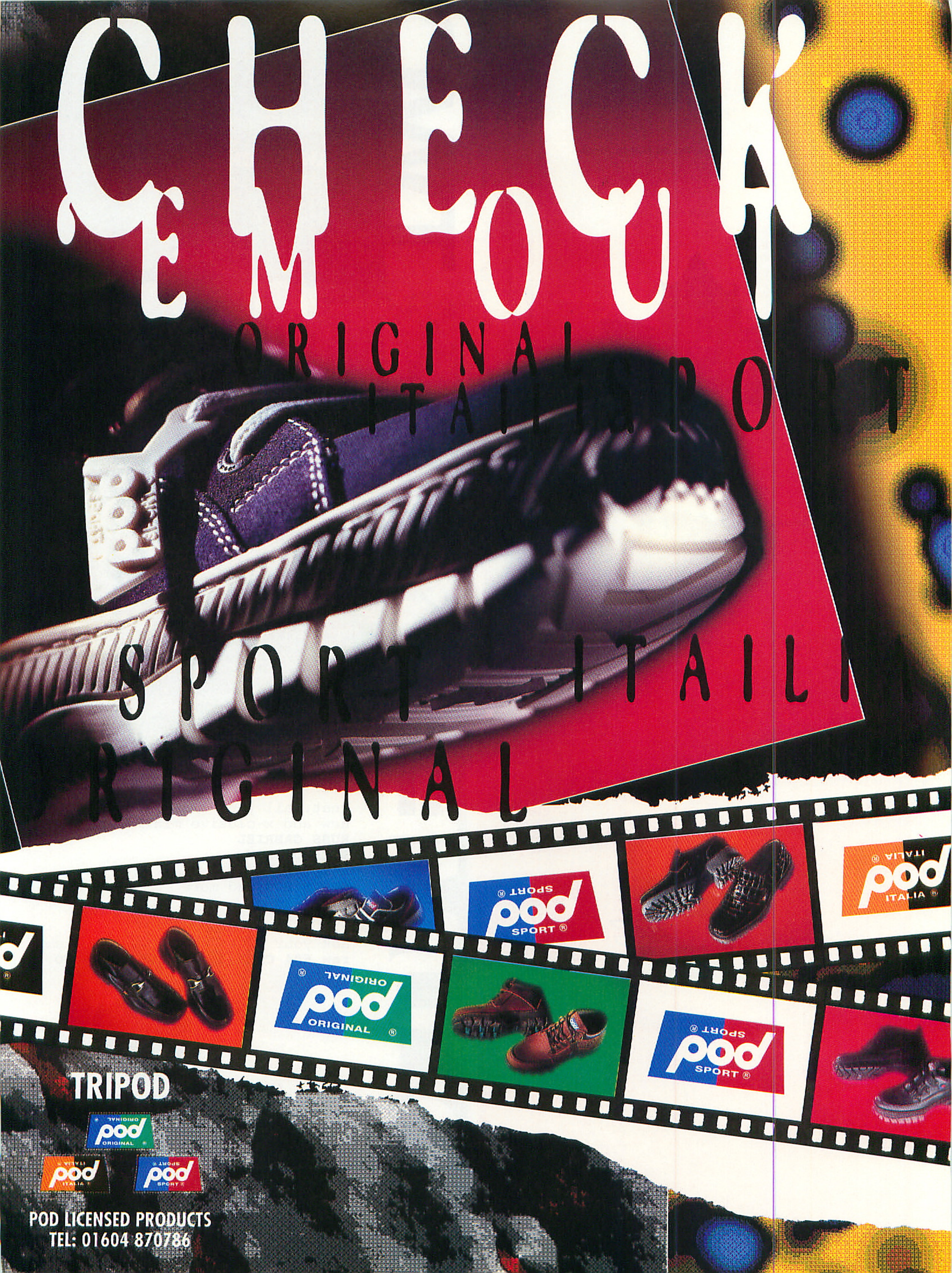
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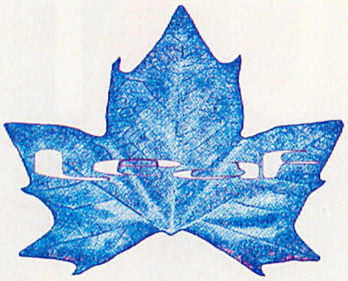

Released May 7

The Stickmen Tweekin | JFK Project Dallas, Texas | Mad Scientist | Solid State Quark
Mazarratti Fox Hunt | Eupepsia | Random XS Give Your Body | DJ Hud Off Balance
The Rising Sons Osmosis | Nightvision Melatonin LEAFLP1/LEAFCD1/LEAFMC1

Psychic Records Ltd

ELECTRO

Compiled by Marco Arnaldi

Released May 13

Fantasy Three It's Your Rock (instr) Knights of the Turntables Techno Scratch Cybotron Clear Grandmaster Flash & the Furious Five Scorpio Project Future Ray Gun Omics Craig Payton Be Thankful For What You've Got (instr) No Hassle From The Man The Bonus Beast Bass Kittens Another Rainy Day Sawtooth White Water Ngin-O Mons Yello Bostich Plastikman Outbak (TLP1/ITCD1/ITMC1)

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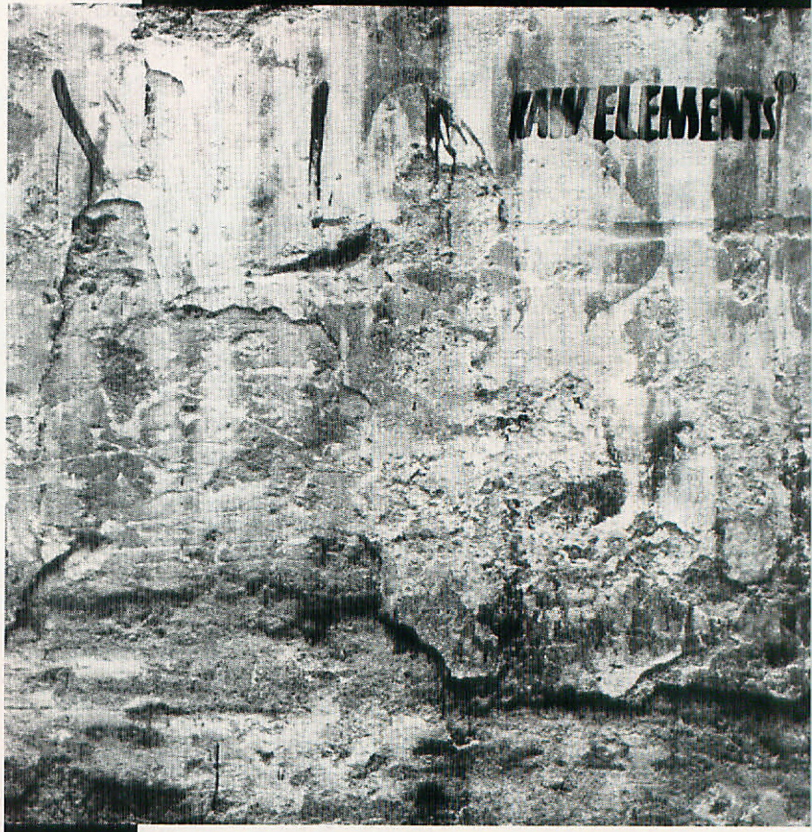

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Soul

Reviews by BOB JONES

INSPIRATIONAL ALL STARS

VITAL single

Don't Give Up
4th & Broadway
"Don't Give Up" was released as an A-side single in the States, but the UK connection have opted to tuck it away on the flip of Joe's "All The Things". And only because they haven't got a clue how to market one of the best gospel tracks in a long time. Unbelievable vocals and words which really do the do. Superb stuff, top of the tree, no problem.

●●●●●

SINGLES

MONICA
Before You Walk Out On Me
Arista
What's amazing about the bulk of the swingbeat records which are surfacing at the moment is the blandness of the lyrics. They just don't hit the spot like they used to. This song, for example, is empty, gutless and forgettable. But the backdrop is so funky, the answer must be to simply release the dub next time. Please?
●●○○○

SHARA NELSON
I Fell So You Could Catch Me
Cooltempo
What have they done to this slow and lo diva of UK drum 'n' bass? This gets nowhere fast. And I do mean fast. Even the mixes are a total yawn. Sorry, but this record doesn't cut it at all.
●●○○○

WORKSHY
Pieces Of Mind
Pony Canyon Inc
A strings 'n' things intro, then that great walking bassline. At last we've got something to celebrate. Also worth celebrating is the fact that this country is still running the show in terms of arrangements and productions. This is so good, yet so raw. "Pieces Of Mind" is a record which deserves massive props all round.
●●●●◐

HORACE BROWN
One For The Money/Taste Your Love
Motown
Horace, the man of the moment, delivers a catchy r&b track aimed directly at the Top 40, but still tough enough to raise the dust on the underground. It's a perfect package and the remixes work, too. Why can't everything be as smoothly delivered as this?
●●●●◐

M.A.R.E.E.
So Sensitive
Gamma, USA
A one-sided promo from across the pond, "So Sensitive" is aimed strictly at the lovers in the house. It's a gorgeous ballad which is full of emotion and S-E-X. One to be played whenever that urge grabs you.
●●●●○

DIANA ROSS
If You're Not Gonna Love Me Right
Motown
Reviewing a record by the queen of bland black music usually takes some explaining. But with this particular release, humble pie is on the menu and it looks like we're all going to be having a slice. It's a cracking tune, sung so soulfully it almost hurts. And, yes, it has gained the seal of approval from the dancefloor.
●●●●○

BENTLEY RHYTHM ACE
Bentley's Gonna Sort You Out EP
Skint
Four cuts from Brighton's eclectic Skint label, this time pulled from Whoosh, Mike Barrie and Barrie Island, here collectively known as Bentley Rhythm Ace, who have spent the last eight years or so checking out car boot sales in the Midlands. I kid you not. The result is a set of Nineties jazz funk cuts perfectly packaged for those who like their beats a little bit twisted.
●●●◐○

VARIOUS ARTISTS
Kent Soul Sampler
Kent
Grab a copy of this limited-edition vinyl sampler quick, because it contains John Edwards' version of "Tin Man", one of the greatest modern soul songs to be released in long, long time. On top of that, you can also sample the delights of Sam Dees, Artentry, Little Royal and Loleatta Holloway. One from the record books. And for the platinum collection.
●●●●◐

BEVERLEI BROWN
On And On
Sidestep
Backing everyone from The Fine Young Cannibals to Ruby Turner, the lady with the velvety vocals emerges in her own right with a smooth, summery soul song which just oozes class. The finest soul mix reaches the parts. Definitely.
●●●●◐

ALBUMS

CURTIS MAYFIELD
The Boardwalk Sessions
Sequel
As with their previous offerings, the Sequel imprint hits the spot with the re-release of the Chicago gentle giant's Boardwalk output from the early Eighties. Fifteen cuts, all of which manage to create a stir in the heart and a lump in the throat. This is worth it just for the original lick of Mayfield's "She Don't Let Nobody But Me". Soul magic revisited!
●●●●◐

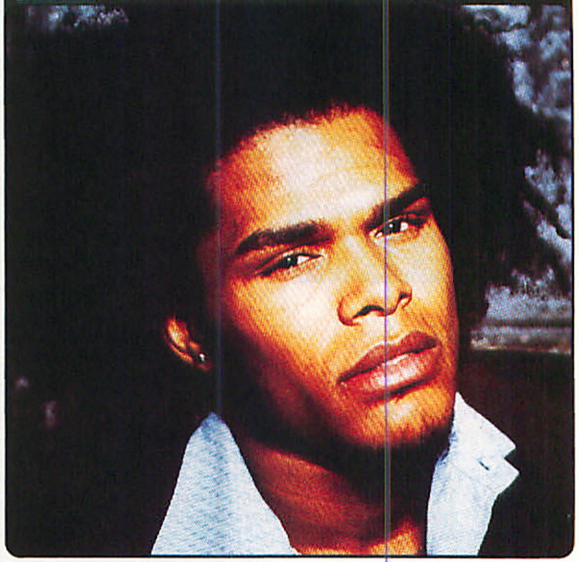
VARIOUS ARTISTS
Tocano Sentido Suando
Far Out
If you prefer your jazz music on the Latin tip, then "Tocano Sentido Suando" should hit the spot like a couple of tacos washed down with tequila. Put together by the UK don, Joe Davis, from a tape given to him on one of his recent visits to Brazil, the rest, as they say, is history. Don't let this release get lost in the archives, whatever you do!
●●●●○

VARIOUS ARTISTS
Funky Jams Volume 4
Hubbub
Another dig deep into the past with some much-wanted tracks on the funk revival circuit, a scene where big bucks are changing hands for sounds which cost 10 cents to buy at warehouses in the States. Nostalgia freaks with afros and Cuban heels will love this tuff, funky compilation.
●●●●○

MAXWELL

VITAL album

Urban Hang Suite
Columbia
You've heard about it before and you're going to hear about it again. The unique quality of this album lies in its ability to relay to listeners the fact that there *is* good music coming out of the Motherland and that this is the real deal. Tracks with meaning and so much soul, in the traditional sense of the word. Young guns should embrace this record as it's the nearest thing to perfection they're going to hear all year. That's the reality.



VARIOUS ARTISTS
Wind Down Zone Volume 7
Elevate
Absolutley dripping in love juice and very heavy on the sighs and groans, the sensual "Wind Down Zone" trip reaches the seventh volume with another faultless set of heavy-breathers.
●●●●◐

VARIOUS ARTISTS
New Flava Volume 1
Excess
The first in a new series planned to promote UK gospel singers and writers, this CD-only release is an absolute must. The production is superb and the vocalists (some familiar but the majority unknown) deliver faultless performances over beats which are ace, raw and fresh. This album deserves to get support right across the board. Lovely stuff.
●●●●◐

SHERREE FORD PAYNE
Sherree Ford Payne
Almo Sounds
One thing which the Japanese A&R departments do better than the rest (including those in the UK and the USA) is taking chances on the more leftfield material which the big boys pass by on because it doesn't quite fit in with the current trends. Well, fit in or not, "Sherree Ford Payne" is one of those albums which fully deserves to be heard. Unbelievable soul vocals over beats which could cure tired feet. Yup, somebody out there in A&R land certainly deserves egg on their face for passing on this one.
●●●●○

BURIED TREASURE

Bob Jones gets misty-eyed about this month's lost classic, JOHN EDWARDS' eponymous album on Aware

JOHN EDWARDS

The most amazing thing about the Georgia-based Aware label and its sister imprint, GRC, was their consistency in discovering previously unknown artists, and taking that all-important opportunity to push forward the barriers of traditionally-recorded r&b in the process. And this little gem of an album is no exception.

John Edwards, who later went on to sing with The Detroit Spinners, recorded his eponymously titled album at The Sound Pit in Atlanta, Georgia, in late 1972. It was released by the little independent with a big punch the following year. A man with one of those classic southern voices, raw yet so attractive, Edwards sounds as though he's just gargled with a mouthful of stones. He also displays to the full the work of a range of classic songwriters of the day, people such as Jimmy Lewis, Frank Johnson, Bobby & Linda Womack, Bill Brandon and, yes, that man Sam Dees.

This is a record which will never age and if you have an ounce of emotion in your body, it should not be missing from your collection.

An all-time high for independent soul music.

Downtempo

Reviews by ***CALVIN BUSH***

EARTHLING

VITAL single

Blood Music EP

Cooltempo

Because it features a version of Earthling's 1995 classic "First Transmission". Because if you haven't already got it, rectify your mistake now. Because of Mau's ultra-surreal rapping, which makes De La Soul seem paragons of logic. Because this is wonderfully tripped-out hip hop as crafted by the bastard offspring of Salvador Dali and Portishead. Because the really rather cool Morecheeba turn in a stalker of a mix. Especially because of that great line about *"Shostakovich, standing in a fish bowl"*. And that's probably plenty enough to be getting on with for now.

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SINGLES

CHRIS BOWDEN

Mothers And Daughters Now Mothers

Soul Jazz

More proof that the finest product in the downtempo arena at the moment is coming from those with an ear for eloquent, orchetrated productions in the spirit of Barry Adamson. One half of Mo' Wax's futuristic Palmskin Productions, the solo Bowden here drafts in a string quartet to create the kind of divine retro-jazz soundtrack that Miles Davis would rise from his grave just to chill to. Heaven-sent laid-back lusciousness.

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A REMINISCENT DRIVE

Flame One EP

F Communications, France

Following hard on the heels of the disappointingly pseudo-New Age "Plantes Vertes" collection, the F Communications mob come up trumps again with a brave piece of horizontal dreaminess which thankfully doesn't make you want to dig out your crystals and tarot cards. Reminiscent of Howie B at his finest, the swinging "Leg Show" and gorgeous jazzuality of "Daydream Corridor" are tracks for all water-babies of the 21st Century. And beyond.

●●●●○

TOSCA

Fuck Dub

G-Stone, Austria

Only the third single from Kruder & Dorfmeister's highly acclaimed G-Stone imprint, "Fuck Dub" is a bit of a step sideways from their usual emotion-overload trip hop gear. An intriguing colloboration between Dorfmeister and fellow Viennese hip hopster Richard Huber, this is dry, insidious beat-rolling stuff, interspersed with a few weird ansaphone messages which fuck with the spirit of both Prince Jammy and Sun Ra while still basking in the spliff-enhanced sunshine. Check.

●●●●○

WITCHMAN

Offbeat EP

Blue Angel

The problem with soundtracking the dark, horrorcore side of trip hop is it's easy to end up sounding like some Vincent Price spoof. Witchman's 1995 debut did just that, but this follow-up is far more accomplished, a spine-tingling mixture of John Carpenter's finest moments and wackoid phat beats distorted to fuck and back again. "Primal Skin", all pained wails and slack drums, flies way above the trip hop millions atop a particularly groovy witch's broomstick.

●●●◐○

BABY FOX

Celebrate/Jonny Lipshake

Malawi

A welcome return to vinyl for the sadly neglected wayward dub terrorists whose version of "Curly Locks" was the finest ever. This one-sided promo starts off with the sliced-up lurch of "Celebrate", before melting into the voodoo magic of "Jonny Lipshake", an evil lullaby scripted by Dub Syndicate on the set of "Angel Heart".

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NIXOLYMPICA

Olympic Refuge

Synthesis

Boldly sweeping away the theory that screeching guitars and soft-pad electronics mix like chalk and cheese, this latest excursion into futurama from the Synthesis label is just the effervescent tonic to keep you bubbling over until the next single from Pentatonik. Like Orbital on Quaaludes, its gentle swells of beautiful melody lap at your heartstrings in full Pacific tidal mode.

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THE BLOODSUCKAS

Radio Athletico

Athletico

A devious and attitude-sodden opening statement from the label arm of Athletico, the truly madly freestyle top-night-out people. Nixing the inner-city gangsta dub of Renegade Soundwave and the ear-shredding sensitivity of The Chemical Brothers, it lays a strong case for breakbeats and amyl being declared dangerous weapons. The Bloodsuckas is Wall Of Sound's Derek Dahlarge, by the way.

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TWO LONE SWORDSMEN

The Third Mission

Emissions Echoic

In which Sir Andrew Weatherall and Neil Tenniswood, his trusty engineer, set out in search of their marbles in a landscape of squally guitars and disjointed rhythms. Instead, they discover that, when you can make tracks as moody 'n' menacing as "Big Man On The Landing" or as eerily avant-jazzy as "Azzolini" or as spookily alien as the Aphex-ish "23rd Street", sanity is a dreadfully over-rated commodity anyway.

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ALBUMS

UNITONE HI-FI

Rewound & Redubbed

incoming!, Germany

Out come the dub freaks, as those weirdniks Unitone Hi-Fi see their "Wickedness Increased" album remoulded in the hands of other avant-dub like-minds. With Funky Porcini, Spectre, Rockers Hi-Fi and Manasseh (in fine form with "Guiding Star") at the controls, it's no real surprise that the results are an off-kilter and at times zany testament to the twiddle-power of the deep-fried lab technician in the Nineties. Original head music, wickedly increased.

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OBO

Fut!

Tush

We'll keep plugging Obo until they're huge. The work of ex-Red Snapper member and all-round instrumentalist Alan Riding, "Fut!" collects the highlights of Obo's recent three-album exploration of phar-gone jazzuality and sultry soundtrack moodscapes. Like John Coltrane in his blue period, it's balmy, hazy, lazy stuff which winds its way around your deeper consciousness with little trails of forlorn flute, sax and slow-mo beats. Profoundly moving, this is new soul jazz from the far-side of all your best dreams.

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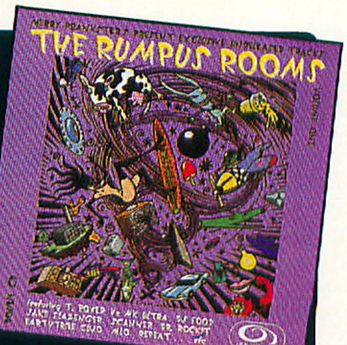
VARIOUS ARTISTS

The Rumpus Rooms Volume 1

Nine Bar



Chock full of progressive future classics, this double CD spread is just about the most ideal club-inspired compilation. It's a sign of the respect London's small but perfectly programmed Rumpus Rooms has, that artists as diverse as MLO, T Power, Scanner, Mark Broom, DJ Food, Dr Rockit and Mike Paradinas muck in with exclusive tracks. There's hardly a throwaway among them. From T Power's stunning "Claustrophobic Killers" to Shimmer's hallucinatory junglist twist on "Nocturnal", it's the sound of the leaders of the new school of eclectica kicking their lazy cash-in contemporaries squarely up the arse. A glorious commotion.

●●●●●

VOICES OF KWAHN

Silver Bowl Transmission

North South

Future Sound Of London's rather bizarre attempt at working with Cocteau Twin Liz Fraser was the epitome of common sense next to the dysfunctional ambient folk of Voices Of Kwahn. Casually drifting textures and Orb-esque electronic noises are overlaid with the warblings of Anna Holmer to create the kind of atmospherics you'd get if you crossed Esquivel with a mermaid and threw them into a flotation tank.

●●◐○○

DJ SPOOKY – THE SUBMLINAL KID

Necropolis – The Dialogic Project

Knitting Factory, USA

"Illbient" is the word which New York's much-heralded DJ Spooky uses to describe his sets. A cross between the random filterings of the avant-garde and the grinding leviathan dub of Scorn and Bill Laswell, "Necropolis" cuts in and out of sonic chaos like a journey around the FM frequency at four in the morning. Included here are a host of NY miscreants like Sub Dub, Heterotopian and the junglist Soulslinger, all sculpted by the dreadlocked Spooky into twisted futurisms and head(ache) space. Go with the flow, but be sure to take a life-jacket with you.

●●●◐○

VARIOUS ARTISTS

New Chapter

Idyllic, Japan

It's not just Krush and Ken Ishii, you know. Nobukazu Takemura's Idyllic label has proved that the Japanese can more than faithfully interpret the alternative flavas of jazz, too. This collection is further evidence. Silent Poets' organic, folksy "Meaning In The Tone" and Natural Calamity's sweet, soulful "After All Those Years" and "Day Dream" are neatly complimented by the off-kilter jazznick beats of Spiritual Vibes and the Latin-ish rumble of Nobukazu Takemura himself. A welcome introduction to the world of Jap hip jazz and well worth the import price.

●●●●○

IN THE BAG

Kirstie McAra from Nottingham's ATHLETICO scampers through the contents of her big black box

The Bloodsuckas' "Radio Athletico" is the first release on our label and the first out of the box. It's by Derek Dahlarge and is a massive floor filler with a thumping bassline, heavy breaks and thrashing guitars. It's typical Dahlarge. When I played it at Athletico last week, the crowd went totally ballistic.

Next is "Toker" from Lee Van Cleef's "1/4 Of Solid EP". This is one of the tunes I can play over and over again, and not get bored of. It's quite simple, but sometimes that's the most effective way to be. It's got a head-nodding beat, infectious, whining synths and subtle piano samples. An impressive track. As is The Wise Guys' "Punk In Up" on the Wall Of Sound/Pussyfoot collaboration album, "*Wall Of Pussy*". It's a harmonious tune in a similar way to "Easy", which they put on our compilation album, with a wicked Brian Auger sample. A really poppy, happy summer tune with a funky backdrop.

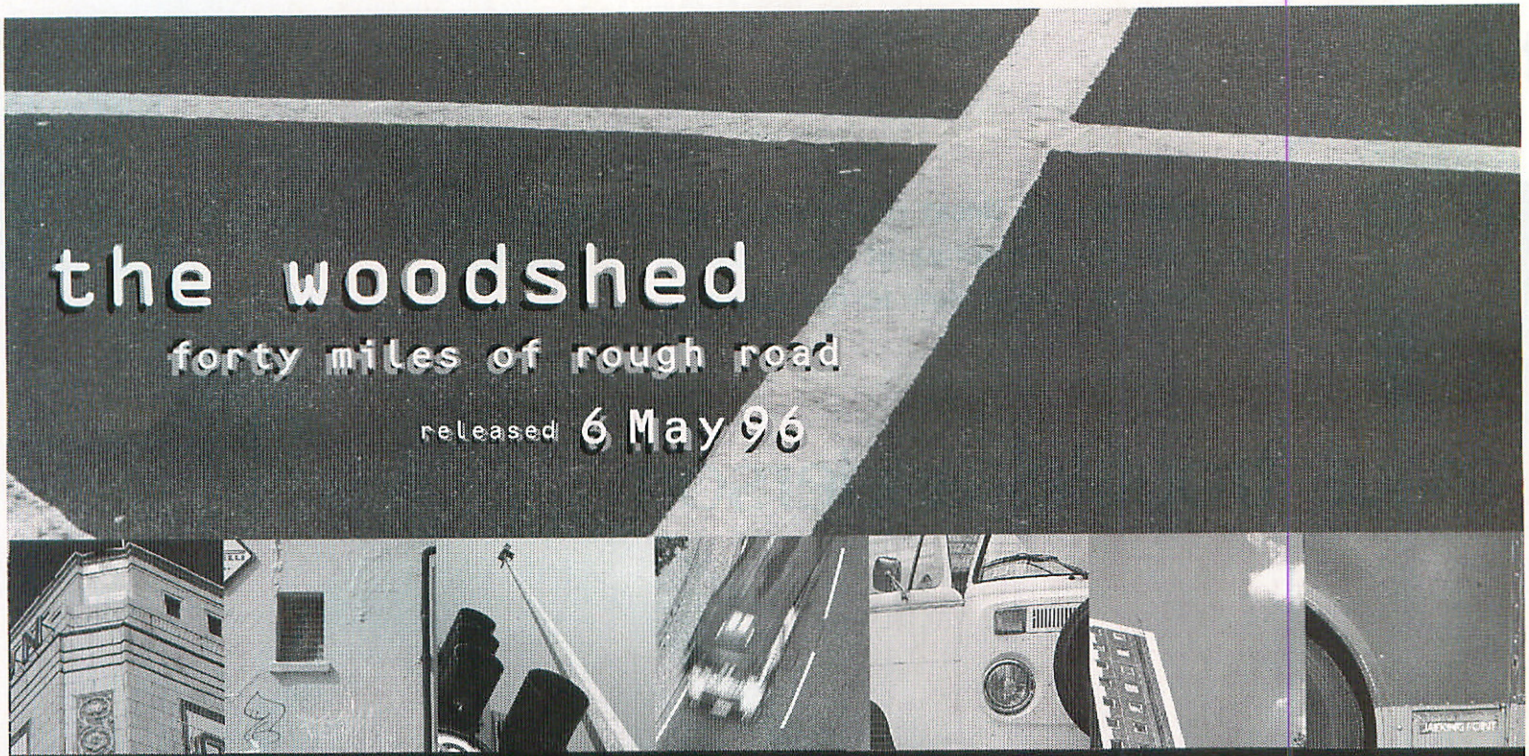
At the moment, I'm also playing a white label from Dave Tipper which will be the first release on Fuel. He's known around the London drum 'n' bass scene, having played at nights like Metalheadz. He's played at Athletico, too, and I think he's a master of the decks. This untitled track is another floor filler with a good build-up and a foot-stomping bassline, as well as loads of mad bleeps and head-fucking samples. I also like Bentley Rhythm Ace's "Bentley's Gonna Sort You Out", mainly because it's very light-hearted. It has a lovely plodding beat to keep the floor steady and is interspersed with more than its fair share of surreal, twanging samples and seductive vocals. The group apparently spend ages record-hunting at car boot sales. Listening to this, that's quite clear!

My last choice is Drain's "Helicopters Are Burning". Drain are an American band who've managed to produce a unique sound. This is great for a mad dancefloor. It's got a Latin-influenced bassline, but is dominated by plenty of head-fuck sitars and Chinese bells, along with broken radio vocals. But be warned. It's not one to listen to if you're feeling delicate!

Kirstie McAra plays monthly sets at Athletico at The Blue Note (London) and Deluxe (Nottingham), and regularly plays at Eden (Liverpool) and Kingsize at Complex (London)

CHECKLIST

THE BLOODSUCKAS – "Radio Athletico" (Athletico)
LEE VAN CLEEF – "1/4 Of Solid EP" (Dust)
THE WISE GUYS – "Punk In Up" (Wall Of Sound/Pussyfoot)
DAVE TIPPER – untitled (white label)
BENTLEY RHYTHM ACE – "Bentley's Gonna Sort You Out" (Skint)
DRAIN – "Helicopters Are Burning" (Astralwerks)



the woodshed

forty miles of rough road

released 6 May 96

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tales from the woodshed Vol 2
tales from the woodshed Vol 3

the woodshed live at Leeds (It's Obvious) May 16
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volume three

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paul 'trouble' anderson

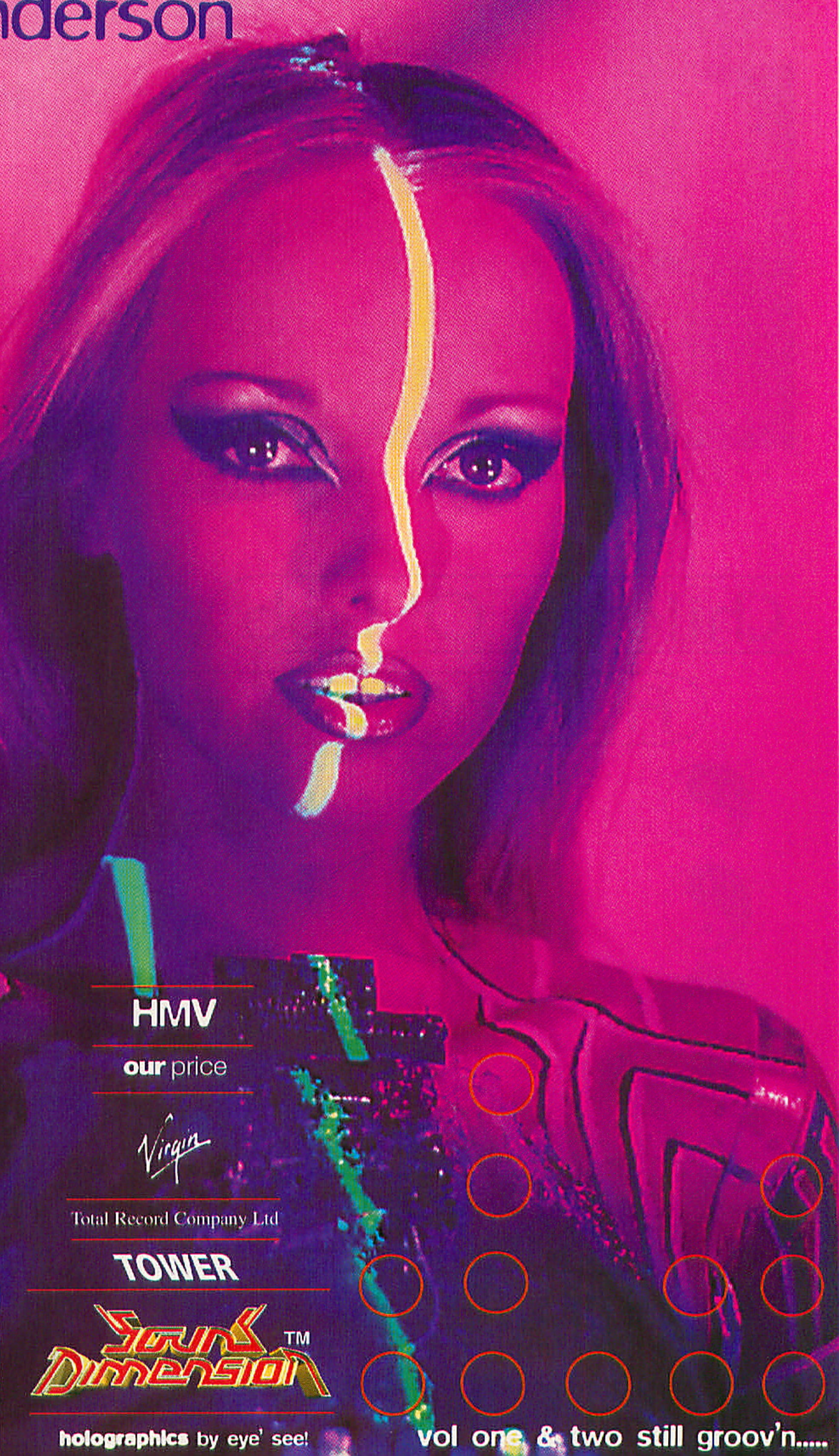
dionne - come on and get my lovin
bizzare inc - keep the music strong
orangeries & lemon's - dreams of santa-anna
blake baxter - one more time
heller & farley project - ultraflava
eddie fowlkes - you can turn me out
soft house co 2 - what you need
gusto - disco's revenge
djaimin - give you
ruffneck - everybody be somebody
sounds of blackness - pressure
precious - a definition of a track
dajae - brighter days

john kelly

dj's rule - get into the music
emf - they're here
the nightcrawlers - push the feeling on
amos - only saw today
billabong - house forever
nush - nush
kadoc - the night train
humate - love stimulation
zero b - gravity
carpe diem - snakecharmer
mr roy - something about you
country & western - positive energy
delta lady - anything you want
perv - loosing my O'

norman jay

m-people - how can I love you more?
christopher taylor - good good feeling
awesome 3 - don't go
congress - 40 miles
mr roy - something about you
aly-us - follow me
robert owens - i'll be your friend
solitaire gee - slumberland
thk - france
floor federation - music for the masses pt 2
oshawa - take over
amsterdam shawn - spookie
luvsponge - sexual healing



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Hardbag

Reviews by JOEY BOLSADURA

VITAL single

SIGMA 2
Chemical Hostage/The Controller
Jump Wax

The debut release on Tony De Vit's brand new Jump Wax imprint, Doreset boy Sigma 2 first handed "Chemical Hostage" to the Trade beatmeister on a cassette. Astounded by the quality of a nu-NRG pumper which is more Berlin than Bournemouth, Tone immediately slapped the tune into both his set and his highly-acclaimed "Trade Volume 1" mix, along with the more in-yer-face "The Controller". This one is for shirts-off and heads-to-the-floor chemical hostages everywhere.

●●●●●

VITAL album

VARIOUS ARTISTS
Trade Volume 2
Feverpitch/EMI

Three DJs (Alan Thompson, Ian M and Tall Paul). Three genres (pumpin' house, NRG trance and hardbag). Three top mixes (35 stunning tracks which range from Todd Terry through The Montini Experience 2 to Commander Tom). This is the high-kickin', finger-lickin', toe-tappin', batty-shakin', bass-quakin', boundary-breakin' sound of Trade. Quite simply the best compilation album in the world... Ever!

●●●●●

trade
volume two

SINGLES

LEMON 8
The Bells Of Revolution
Tripoli Trax

Pwhoaar! Yes! At long last! "The Bells Of Revolution", which has been happily doing the business as an import for several months now, finally gets a proper British release on a label which knows more about club sounds from the Netherlands than Patrick Prins. (Well, almost...) With the original version backed by re-workings from Sister Bliss, Da Junkies and a simply scorchin' debut remix for DJ Eclipse, this superb 12-inch is guaranteed to be a classic of contemporary club culture. Miss it at your peril.

●●●●◐

DIS-CUSS
Save The Day (Remixes)
Hooj Choons

Malcolm Duffy's storming pumper appears here in its original mix along with fresh treatments from Red Jerry, Our House and rising superstars Aquarius. Red Jerry's reach-for-the-amyl, NRG overhaul is probably the pick of the pack, though the Our House touch-up is currently being banged harder than a Haringey hooker down at DTPM.

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ETERNAL SUMMER
Second Time Around (Remixes)
Metropolitan

Aruba, June 1996. Stroke your lover's tanned thighs. Call for the maid to dispose of those empty bottles of Krug. Push open the French windows of your palm-fringed garden condo and wander across the patio to adjust the pool-side parasol. Momentarily slip off your shades to check the passing talent. Click your fingers to order a long one from a bikini-clad bar girl. You're beautiful. And the piano-led "Eternal Summer" is the soundtrack to your life.

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SOMETHING NICE
Rhythm/The Clap
Deus Ex Machina

Something Nice are a couple of media-shy Harrc beat-barons produced by stu wizard Goetz (of Rollo & Bliss n riety) and complemented b, *"Ooh-baby"* vocals of the oh-s xy Dido Armstrong (from Fa ss). Their "Rhythm Dub", with ncey build and feel-good bre lown, will be the most-spun cut o his, their second vinyl outing, although camper jocks may well prefer to catch a dose of "The Clap".

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TECMANIA REBEL
The Violet EP
Planet Dance, Holland

A masterful Dutch four-tracker which blew the top off the pump-o-meter when they tested it for strength down at the Customs in Dover. Expect the whoopingly good-time "Circus Beat" to be caned everywhere this summer, though "So, Get Up" is probably the fiercest cut from this quartet for thoroughbred hardbag heads.

●●●●○

MARMION
Schoneberg
Hooj Choons

A slightly curious but nonetheless welcome reissue from the usually housey Hooj stable, featuring a subtlety-layered (and vaguely psychedelic) Man With No Name mix on the flip. "Schoneberg", you may remember, was the trancey masterpiece which was written and produced by Marcos Lopez and Mijk Van Dijk on Hamburg's legendary Superstition imprint around three years ago. Hasn't everybody and his uncle already got this one, though?

●●●●○

TRIGGER & AUBURN
Do It
Effective

Trigger ("Pipe-Mania" and "Don't Stop My Beat") and Ms Rachel Auburn ("Fi Fo Fum" and "Wham Bam") get together to create a rumpy-pumpy summer floor filler to have 'em whooping it up from Margate to Mykonos. Check the synths. Check the drums. Check the unadulterated, unabashed and unashamed fun of it all. If you can't shake yer tail to this, you're from Detroit.

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VARIOUS ARTISTS
Listen Up Slaves EP
House Of Aramcheck

This release cracks the acid whip on a floor full of topless slaves to the rhythm. Stella Basur's "As Long As It's Class" is exactly that. Bureau Of Sabotage's "Think Of Fun Things" ups the bpms to raise miles of smiles. "Technovogal" by Mike is coolly experimental. All on the one 12-inch and it's not even Christmas. What on earth is going on?

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JON THE DENTIST
Jacob's Ladder
Boscaland

Following his superb reworking of "Demonic Emotions", Jon The Dentist steps up another rung to deliver "Jacob's Ladder", a real cracker topped with firing sounds and a trippy analogue breakdown which takes us *"right to the primal fear, right to the base anger"*. On the flip, check out The Men From Del Bosca's "The Poet", a groovy pumpathon with a bangin' b-line and some tasty 303s.

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S'N'S
YDW
Deal, Belgium

"YDW", the debut release from this Ghent-based imprint, is a funky five-minute builder which climaxes like a considerate lover... not a moment too soon. B-sided by the neo-disco sound of "La Haya", this slice of vinyl is one big Belgian deal.

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KAYLYN
Your Wildest Dream
Global Ambition, Germany

"Unconscious impressions can at night turn into real affliction/He who is not capable of facing his anxieties in the morning and forgets the dark embrace/Can lose himself for all times in the lonely moorland of the 'Wildest Dream'..." Bloody hell. Let's hope this one isn't dropped when they turn the lights off at Trade or next month's column will be written with a blunt pencil and faxed from Broadmoor.

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TROOP
Homecoming EP
Noom, Germany

The 17th release from the Noom imprint and this time it's the turn of Troop to up the bpms, charge the breakdowns with emotion and keep those heads to the floor. This they do with consummate ease, though not quite the same level of panache as somebody such as Commander Tom. It's a worthy outing, nonetheless.

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KRISTINE W
One More Try
Champion

The sultry six-foot diva, who is said to have a penchant for performing in a platinum blonde wig, white plastic platform boots and a va-va-voom feathered headress, returns with the follow-up to her globally successful debut single, "Feel What You Want" (if only she'd let me). "One More Try" is a similarly splendid housey outing with mixes courtesy of Junior Vasquez, Rollo & Bliss and David Morales, among others. As you may well expect, it's pretty good. And, yes, contrary to some rather malicious clubland gossip, "she" really is a she.

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ALBUM

VARIOUS ARTISTS
Vague: Now And Then
EMI

Compiled, arranged and mixed by Trannies With Attitude, "Vague: Now And Then" consists of two discs of the Leeds club's biggest tunes and is released to coincide with their third anniversary. The retrospective "Then" re-packages classics like "Bells Of New York" and "I Need A Man", while "Now" is designed to capture Vague's belated let's-follow-London move towards harder NRG sounds. All in all, it's pretty predictable, but not a bad effort considering that Vague is a club for straight boys in eyeliner.

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All imports supplied by Pure Groove, London. Telephone 0171-281-4877

IN THE BAG

MALCOLM DUFFY, of Trade and DTPM fame, reveals the jewels in his box

First up is "Zumba" from "Mixed Vibes Sessions 4, The Final Chapter", which is probably the toughest record in my box right now. It's an American import from Music Plant and I picked it up at Pure Groove before anyone else had it. The track is very basic, with a looped vocal hook and some brilliant tribal percussion, but it's very full-on and very lovely!

Next is Mental-Instrum Featuring Superman's "Bodyguard" on Essential. It's very minimal with fierce beats and is a perfect mixing track. "Wonder Lives" by Manequeen, on the other hand, is a real bitch to mix, but they love the deep, pumpin', NYC-style groove at Trade. They also like the camp vocal, which goes, *"You may be diva, but goddam it, you ain't diva like me, girl."* She wishes! But then that's New York, darling!

Teddy McClennan's "Plankit" from "The Lost Tracks EP" is definitely my kind of groove. It features a looped disco vocal sample with a simple b-line and it's six minutes of "yeaahhh!" I also like "Sound As A Pound Volume 1", but I'm afraid I've no idea who it's by. This one has QX1-style percussion and a serious house riff. It's the best British track I've heard for ages. It's pretty mellow, but it still crosses over really well in the harder clubs.

Last but not least, I've chosen "Padentro" by Fun City, another simple but extremely effective track with fierce, tribal drums and a panting female vocal. Ooooh, yes!

CHECKLIST
VARIOUS ARTISTS – "Mixed Vibes Sessions 4, The Final Chapter EP" (Music Plant, USA)
VARIOUS ARTISTS – "Mental-Instrum Featuring Superman's Bodyguard EP" (Essential, USA)
MANEQUEEN – "Wonder Lives" (Progressive High,USA)
TEDDY MCCLENNAN – "The Lost Tracks EP" (label unknown)
artist unknown – "Sound As A Pound Volume 1 EP" (Sound As A Pound)
FUN CITY – "Padentro" (Cutting, USA)

Malcolm Duffy is resident at Trade at Turnmills and DTPM at The End, both in London and both on Sundays

LABEL SPOT

words **Dave Fowler** pictures **Kim Tonelli**

A behind-the-sleeves look at the one-arm bandits of hard house and trance…

Jackpot Records

"MAYBE WE'RE CONFIDENT BASTARDS. MAYBE THAT'S REALLY WHY WE decided to call the label Jackpot. After all, if you don't think you're going to hit the jackpot, you shouldn't put your tokens into the machine in the first place. We feel we're knowledgeable enough to pull it off. We've served our apprenticeship over the past few years. We've learned. We've hit the nudges and now we're waiting to see the three bells come up and the melon-meter go ballistic."

Seven Webster, one half of the Jackpot label, music publisher, promoter, manager of Sasha via his 7pm Management company and all-round club music biz bod is letting rip in his plush Fulham mews office.

And he's got good reason to be doing so. For Jackpot Records, home to the mighty Blue Amazon and Tenth Chapter, is one of the hottest independent UK dance labels around.

Matt Jagger (left) and Seven Webster

FOUNDED a year or so ago in joint partnership with Matt Jagger, an affable industry lawyer whose list of clients includes Carl Cox and Ministry Of Sound, Jackpot's brief has been clearly defined from the very start. To release the highest quality underground UK house possible and to establish marketable identities for its acts.

In a sense, it was the next logical step for Seven's publishing and management activities, both of which feed directly into the label. The business boys would call it 'synergy' and, when it works, the results for Jackpot and for the clubbers are nothing short of stunning.

"The defining moment came when a demo tape of Blue Amazon's 'Four Seasons'/'The Runner' dropped through Seven's letterbox," says Matt. "It was some calling card. We knew that, if our debut release was a winner, half the battle would be won. Our forte, though, lies in being able to cultivate identities for our artists. The major labels can't be bothered with building identities, they're far too busy throwing out 12-inch tracks for a quick return. They're not concerned with finding out about the people behind those tracks."

The people behind Blue Amazon happen to be James Reid and DJ Lee Softly, two guys from Huddersfield. Together, they've released three singles to critical acclaim and commercial success in markets from Europe to Australasia.

Spotting Blue Amazon's considerable talent virtually on first listening, the Jackpot duo presented the group with their own studio, in which they've already produced remixes for Seal, Sasha, Meltdown, Bedrock and Jayn, the latter currently being a big favourite with many of the country's top hard house/trance DJs. Blue Amazon are also preparing to enter into the live arena and are working on their first album, to be mixed by the king of the international DJ circuit, Sasha.

"DJs are, quite simply, the ambassadors for our music," says Seven. "We obviously have a very special working relationship with Sasha, and jocks like Digweed, Cox and Oakenfold are really into our brand of UK house as well. Wherever these DJs go, they take Jackpot's releases with them.

"I suppose our sound is a derivative of what used to be called 'progressive'. I'm a bit loath to stick an exact label like that on it, but the essence of what we are about is quality music. The most important things are the beats, the sonics and the melody. Our records are sonically good and we're always striving to push the barriers forward in the way that, say, Underworld or The Aloof do. On top of that, our production quality attracts admirers from across the whole dance scene. At the end of the day, what we're striving for is longevity. We want tracks which don't date, tracks which are timeless."

IT'S often said that one man's misery is another's fortune. And true to that adage, when Dick O'Dell's Guerilla imprint folded, Jackpot were in the ideal position to pick up Tenth Chapter, aka Nathan Cable, on the music biz equivalent of a free transfer.

In a manner not unlike Ruud Gullit's move to Chelsea, the transition was smooth and inspired, the brilliant "Wired" 12-inch being the immediate result. In terms of genre and production, Tenth Chapter are a perfect signing. Nathan already has a long-standing relationship with DJ John Digweed, having collaborated with him on the early Guerilla single, "Prologue". And Digweed's studio work is co-ordinated by none other than 7pm Management. A case of keeping things in the family, then?

"We're just making music we passionately believe in, and Tenth Chapter fitted our mould perfectly," says Seven. "In a sense, we're trying to adopt the same approach to putting out material as 4AD do within the indie genre. I'd like to think we will be known for quality control in the same way that they are.

"As a management company, our reputation for vetting records, for remixing and creating hits for other labels, mostly majors, is excellent. We've only ever had one remix rejected and that was possibly for political reasons. We took the people who rejected it to court and won. A 100 per cent success record is what we have so far and what we'll be striving to keep now that we're a fully-fledged label. That's our goal."

That's hitting the Jackpot.

Jackpot's forthcoming releases include Blue Amazon's 'When The Rain Falls', Fifty Fifty's 'Crazy Thing (POB Mix)' and The Bubble's 'The Squeak'

Lee Softly from Blue Amazon goes for the big win

"With Jackpot, there's no structure or rules, we just make it up as we go along. We just jam sessions together, it's all really spontaneous. At the moment, we've just released 'No Other Love' and we're remixing Alex Reece's follow-up to 'Feel The Sunshine', which is something really different for us. We feel we're breaking new ground. The track was originally 160 bpm and we normally work at 130 bpm, so we've had to work around the jungle tempo. The result is Vangelis-like. We're also looking towards playing our first live gigs. It'll be a real challenge to reproduce our studio sound live, but we'll be using live instruments, decks and lots of synths. Expect something acidy and squelchy. I don't know how big Blue Amazon will get, we're more into how we are going to develop as an act. We want to get a sound which will be recognised much in the same way as, say, Orbital or Underworld."

Jackpotography

WIN 1: BLUE AMAZON – "Four Seasons"/"The Runner"
WIN 2: THE BUBBLE – "The Bubble"
WIN 3: BLUE AMAZON – "Star Of David"/"The Blessing"
WIN 4: TENTH CHAPTER – "Wired"
WIN 5: ATLAS – "Beauty"
WIN 6: BLUE AMAZON – "No Other Love"/"The Blessing 2"

words **Jonty Adderley**
pictures **Craig Brad**

FLY BY NIGHT

A week-long whirl around the clubs, bars and record shacks of...

Sydney

STAGGERING OUT OF THE BENTLEY BAR, ONE OF Sydney's best known low-life institutions, to be confronted by graffiti which screams, "Angry lesbians are watching you" is a bit disconcerting. Are they watching right now? Are they watching us in particular? And more to the point, why are they angry?

Heading for The Courthouse, another famed local dive on the Sydney scene, everything seems quiet. Too quiet. Arriving at the venue after passing through picturesque alleyways, anger appears very much in evidence. Demonstrating the truly global nature of nightlife these days, musclebound doormen are busy hurling comatose drunks into the gutter with the sort of panache and force a Birmingham bouncer would win prizes for.

Partying in Sydney is not for lightweights...

DESPITE Canberra being the official capital, Sydney has long been the cultural and entertainment centre of Australia. Boasting genuinely beautiful beaches, millions of pubs and a decidedly funny-looking Opera House, the city also happens to be the gay capital of the world.

Design-wise, shameless plagiarising (mainly from America and Britain) has given Sydney a unique style, mixing 24-hour urban sophistication with old English charm, glass-fronted skyscrapers alongside lush lawns and quaint cottages. The city serves as the gateway to Australia and most travellers begin their trip here. But be warned, as the flight takes at least 25 hours from Britain and, added to the 11-hour time difference, jet lag is a serious reality. The biggest weekend of the year is in March, when the Gay & Lesbian Mardi Gras Festival takes place and over 250,000 people arrive to party. Sydney will also be host to the Olympics in the year 2000, an event which is already creating a huge buzz.

Staying here is fairly inexpensive. Cheap accommodation at "backpacker" hotels is widely available, particularly in the Kings Cross area, where prices start at about $20 (approximately £10) a night for a basic single room. Prices begin to increase during the summer (November to March), but with so much accommodation available the cost still remains reasonable. Sydney's climate is also superb and even in the winter (June to August) sunny, crisp days are the norm.

Travelling around this city is easy, principally because it's small enough to walk practically anywhere. However, if you fancy a trip down to Bondi Beach, a taxi costs about $10 (£5) from the city centre. Buses are also cheap and a variety of discount passes can be bought from newsagents. You can also buy cheap train passes for the overground tube network. Walking is usually the best option, though.

THE Sydney rave scene first kicked off in 1989, before enjoying a major boom in 1992, a time when unlicensed parties attracted thousands to warehouses in the harbour area. Universally looked back on as the halcyon days of partying (at least by the old school clubbers), the euphoria of 1992 rapidly petered out due to police crackdowns and general apathy. What remained was a core of dedicated clubbers determined to build a lasting and significant dance scene.

These days, there is a huge variety of clubs and parties in the city, but the scene has fragmented significantly. Firstly, following several gay murders and rapes (the lesbian graffiti actually refers to one of these attacks), integration between gay and straight clubbers has virtually ceased. Last year, some gay clubs even went so far as to display "No straights allowed" signs and "heterophobia" (fear or hatred of heterosexuals) has become a media buzz-word.

Today's party-goers also separate themselves by age and the lines of demarcation are clear. Raves and one-off events have generally become the sole preserve of under-18s, whereas the older party crowd hit the clubs. This separation is mirrored musically. The clubs cover everything from progressive house to funk (with one or two trip hop and drum 'n' bass joints in the mix), while raves are all about happy hardcore. Of course, some crossover occurs, but Sydney is defined more by its individual components than any particular common aspects.

Australian clubbing has recently come under attack from the Government and the media in the wake of the Ecstasy-related death of 16-year-old Anna Wood. Echoing the Leah Betts story, Anna's death has been the catalyst for all kinds of scare stories and half-truths, and clubland has taken much of the blame. Ironically, though, with or without tabloid witch hunts, alcohol is the first drug of choice for virtually everybody, not least because of the limited availability and cost of narcotics. Ecstasy tablets retail for around $60 (£30) and speed costs a hefty $80 (£40) a gram. Marijuana, despite being effectively decriminalised in Southern Australia, sells for $500 (£250) per ounce! In contrast, alcohol is available 24 hours a day at pub prices everywhere.

NIGHTLIFE in Sydney is geared towards Saturday, and Friday is viewed as more of a warm-up. Sunday is also a major havin' it day, with "recovery parties" happening all over town.

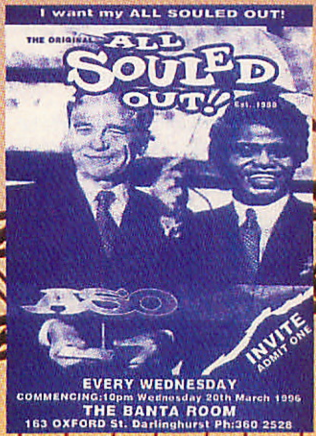
Competition between promoters is intense and international DJs are frequently flown in to play alongside the local talent. Finding out what's happening is dead easy. The two main club listings magazines are "3 D" and "The Beat", both of which can be found in record shops and the trendier fashion stores, along with the usual abundance of flyers. "3 D" is a weekly dance music publication which appears on Mondays and is probably the best source of information. However, with clubs opening and closing at short notice, it is definitely worth asking the locals where to go, too.

Most weekends, there would appear to be a dazzling choice of excellent events, but in practice many will certainly be flops. One-off raves are the most risky, although events with known international DJs are probably safe bets. Following local name jocks also makes sense. Being in situ, they're less likely to be caught up in scams. They will also be doing their level best to match the highly-paid sets of the DJ superstars in town.

Clubs here usually open around 11pm, though few punters arrive before midnight. Prior to that, pre-club entertainment revolves around pubs and restaurants. Sydney is rammed with high quality, inexpensive eateries of every kind.

Most clubs and bars are concentrated in the central areas of Kings Cross, Darlinghurst and Paddington. Sydney is amazingly safe and you're unlikely to feel threatened walking around at any time of night. Kings Cross, the place identified as "most dodgy" by tourist guides, is a garden suburb compared to, say, Amsterdam's Red Light District or Soho in London.

➡



I want my ALL SOULED OUT!

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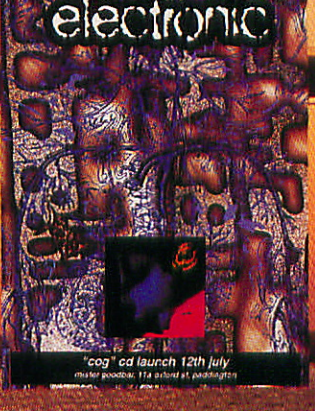
EVERY WEDNESDAY
COMMENCING:10pm Wednesday 20th March 1996
THE BANTA ROOM
163 OXFORD St. Darlinghurst Ph:360 2528



clan analogue [d.i.y] presents

electronic

"cog" cd launch 12th july
mister goodbar, 11a oxford st, paddington

get down to it at mister goodbar 11a oxford st paddington.

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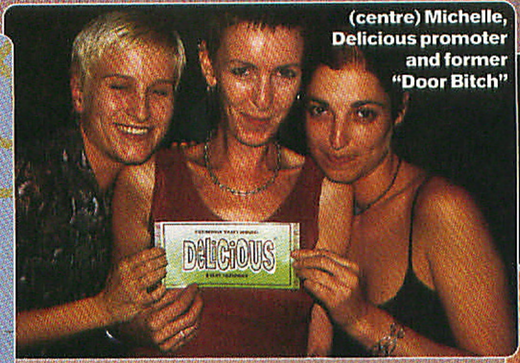
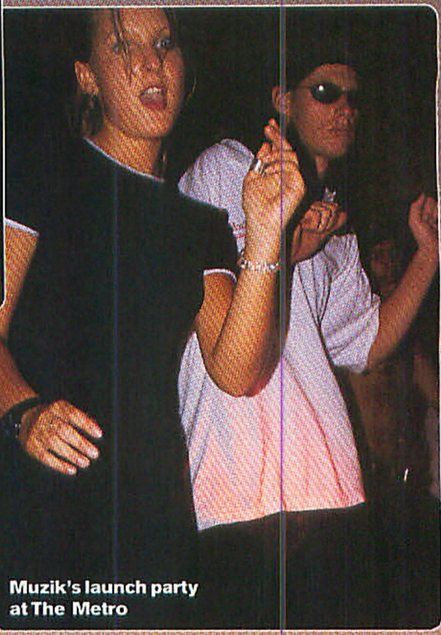
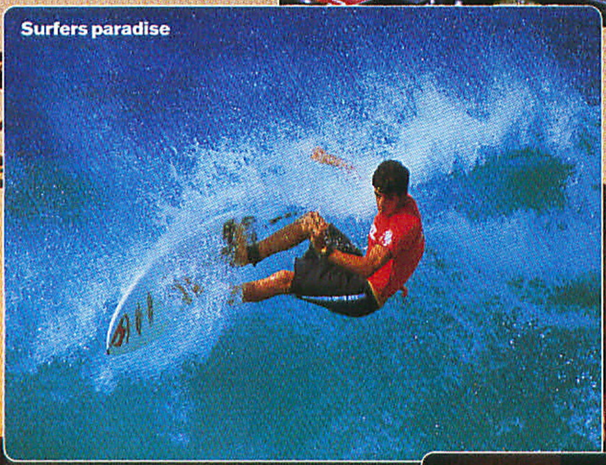
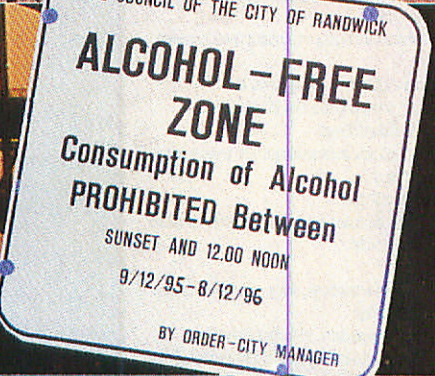

(centre) Michelle, Delicious promoter and former "Door Bitch"


Muzik's launch party at The Metro

BPM Records

Sydney Opera House


Surfers paradise


THE COUNCIL OF THE CITY OF RANDWICK

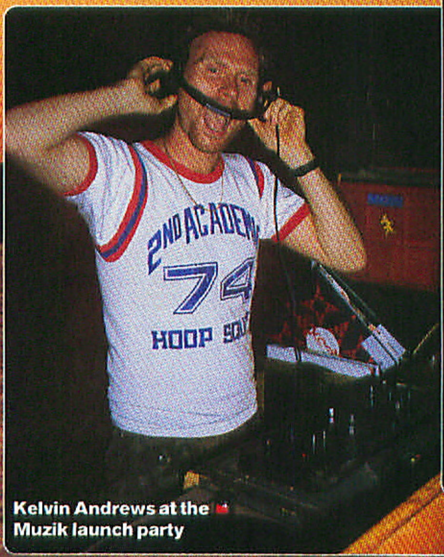
ALCOHOL-FREE ZONE

Consumption of Alcohol PROHIBITED Between

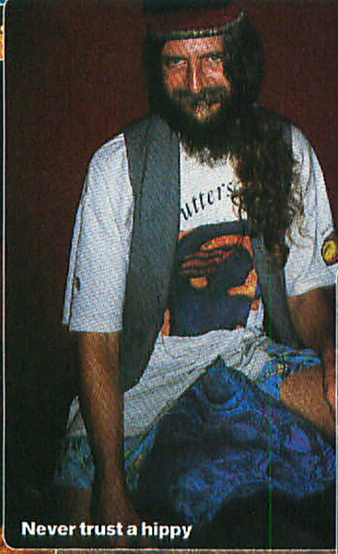
SUNSET AND 12.00 NOON

9/12/95-8/12/96

BY ORDER-CITY MANAGER


Kelvin Andrews at the Muzik launch party

2ND ACADEMY
74
HOOP SQ


Never trust a hippy

Scuba-do

Sydney

RESIDENT DJS

Mal Russell
Rob Milton
Dave Kirkpatrick
Paul The Hat
Nick Law
Tim McGee
Sugar Ray
Pee Wee Ferris
Stephen Ferris
Groove Terminator
Nervous
John Hardy
Young Jase
Jon Fisher
Steve Harrington
Darren Brias
Stephen Alkins
Phil Smart
Joe E
Dynamix
Chris Knott
Paul Corban

AREAS

Kings Cross – Red light district and home to many clubs and cafes
Darlinghurst – Centre of the gay area. Has a dangerous reputation
Paddington – Next to Darlinghurst, but considered to be safer and more upmarket
Paddington Market – Every Saturday. Fairly average market, but packed with young people planning their Saturday nights
Oxford Street – The key shopping street, as well as the location of numerous clubs
Crown Street – Designer boutiques and skateboard shops
Bondi Beach – Some four miles outside the centre of Sydney and surprisingly untacky
Coogee Beach – One mile past Bondi and pretty tacky

CLUBS

Club 77 *(77 William Street, Darlinghurst)*
House, funk and drum 'n' bass depending on the night
The Underground *(22 Bayswater Road, Kings Cross)*
House music from Thursdays to Saturdays, with an up-for-it, friendly crowd. Recommended on Saturdays
Kinselas *(383 Bourke Street, Darlinghurst)*
Three floors plus live shows. Best on Fridays
Burdekin Hotel *(2 Oxford Street, Paddington)*
Juice, featuring Sydney's finest house DJs, is on Thursdays
Skygarden *(Level 3, Castlereagh St)*
Saturdays are best. Features occasional international DJs
Blackmarket *(111 Regent Street, Central)*
A little off the beaten track, this club recently played host to Jeremy Healey and John Digweed
Bentley Bar *(320 Crown Street, Surrey Hills)*
Basically a pub with decks, but well worth a look
Rooftop *(corner of William Street and Victoria Street, Kings Cross)*
More house music, with a stroll up 17 flights of stairs thrown in free
Taxi Club *(40 Flinders Street)*
An after-hours bar famous for staging impromptu fights between wasted drag queens
The Cricketers Arms *(106 Fitzroy Street,Surrey Hills)*
Another pub with decks, this one with a very British vibe
The Courthouse *(189 Oxford Street)*
A must-visit place for those on marathon binges who enjoy traditional Australian culture (ie fights)
Banta Room *(163 Oxford Street)*
Formerly known as Zoom, the music policy here switches from funk to house depending on the night
Que Club *(Oxford Street)*
Pool and dancing combined in this large, dingy, atmospheric space. Recommended on Wednesdays
Lizard Lounge *(The Exchange Hotel, 34 Oxford Street)*
Another recovery bar where clubland casualties can chill out. Or just continue getting messy
DCM *(33 Oxford Street)*
A famous gay club popular with musclebound boys and fag hags
Exchange Hotel *(34 Oxford Street)*
Another gay institution famed for its drag shows
Sight/Soho *(171 Victoria Street)*
A refurbished bar with a trip hop night on Mondays

IMPORTANT

Before booking a flight to Sydney, it is advisable to contact the Australian Embassy in London for information about visa regulations. These can be very strict

Special thanks to Delicious, one of Sydney's leading promoters, for all their help during our stay in Australia. To receive information and a newsletter about their forthcoming parties and club nights, contact Lorna Llewelyn on 00-612-368-1067 or fax her on 00-612-368-1646

Kings Cross is home to a varied selection of clubs including The Underground, a basement bar playing house music from Thursdays to Saturdays. High Times takes place on Thursday nights with a free session of uplifting house. Running until six in the morning, the club features resident DJ/promoters Mal Russell and Rob Milton, as well as guests. The venue itself is small, dark and steamy and attracts a crowd more interested in dancing than looking fancy. The Friday session is called Stateside and features Nick Law, Jon Hardy and Paul Corban playing deep American house. Saturday night is again run by Mal and Rob, under the moniker of Delicious, and is the busiest night of the week.

Also in Kings Cross is The Rooftop, a split-level club situated, unsurprisingly, on a rooftop. The club features regular guest slots from house DJs such as Sugar Ray, Tim McGee and Paul The Hat (all of whom play a mix of uplifting and deep house). The downside of this place is the fact you have to walk up 17 flights of stairs to get there. Which, on a hot night, can be a bit of major drag.

Sydney Harbour Bridge

Paddington is also packed with nightspots, the best-known undoubtedly being Kinselas. Spread over three floors, the ground level is free and plays commercial house to a crowd of pissed-up Aussies. In contrast, the first floor is a members club and is always packed with beautiful young things swaying to funk and soul sounds most weekends. The top floor plays harder house in a large, high-ceilinged, laser-filled auditorium and features regular slots from DJs like Pee Wee Ferris and Groove Terminator (known to one and all as GT). But although Kinselas has dominated the Sydney house scene for a number of years, it's now struggling to maintain its position on the cutting edge, hampered by a 3am finish due to the licensing laws (clubs here are licensed either as restaurants or hotels).

The Banta Rooms is a good example of the fickleness of the Australian scene. Until recently known as Zoom, the Oxford Street club was *the* venue for house and hard house, and it attracted numerous top international DJs. But since closing briefly and changing its name, the club is virtually deserted most nights. Still, given Zoom's excellent past reputation, it's probably worth checking out The Banta Rooms to see if they have got it together again.

Several blocks along Oxford Street, The Que Club provides a clubbing experience unlike anything Britain has to offer. Combining dancing with the Aussie love of pool, the club has two medium-sized dancefloors and a pool hall straight out of "The Hustler". Girls in A-line dresses shoot balls alongside skate kids sporting Stussy and the whole venue has a run-down vibe which offers real atmosphere. With the two other rooms pumping out fairly commercial house sounds, it's a combination which works and is definitely the best club to go to on Wednesdays.

Club 77 on William Street also offers another side of Sydney which you won't find back home. William Street is the main prostitution strip, and working both sides of the street are weird, wonderful and usually transvestite hookers. Stepping past the bodies, Club 77 specialises in, yes, upfront house. Sugar Ray and Phil Smart, a former surfer, run Jus' Right on Fridays and the club has just started up a drum 'n' bass night on Wednesdays. As at The Underground, this is a friendly, no-attitude crowd geared towards dancing.

One club which does have attitude, yet is still universally recommended, is Mister Goodbar. It's worth noting, though, that most of the recommendations come from blokes, and are probably prompted by the presence of large numbers of fashion models, for whom it is a favoured hang-out.

But wherever you go, admission policies in Sydney clubs are quirky. Most clubs employ "Door Bitches" whose job is to humiliate anybody deemed inappropriate. British clubbers, however, seem to be welcome just about everywhere.

THE Sydney club scene is actually fairly small in terms of the numbers going out and, as a result, you'll see lots of familiar faces and hear the same DJs playing everywhere. The vast majority of the DJs and promoters appear to be British and there is a definite sense that the people who are the most passionate about clubbing are not actually Australian. The few professional Australian jocks there are tend to clean up, although wages for DJs here are generally low. This is also reflected in the recording industry. In a country where INXS are still gods, dance music is virtually ignored by A&R men, forcing ambitious Australians to leave in order to pursue any kind of career.

Crash Bang! Records is one of the few labels releasing dance material and almost all their product comes from Europe via one-off licensing deals with the likes of Cleveland City, Stress, Indochina and Boy George's More Protein label. Pee Wee Ferris is virtually the only local DJ to score a big hit, with a record entitled "I Feel It" which he created with Perth DJ, Darren Brias. The track appears on the "DJ Beats Beyond The Turntable" compilation album, which features the work of virtually every DJ mentioned here so far, as well as the intriguingly named CJ Dolan.

On the shopping front, Tim McGee, who manages the Central Station record store on Oxford Street, sells to approximately 200 professional DJs, around 20 of whom he estimates make a living solely from DJing. Sounds selling well in his shop include happy hardcore (two local DJs are flying over to play Scotland shortly) and deep American house ("It's now crossing over from being a strong underground niche into a major seller," he reports).

Just over the road is BPM Records, which also stocks a wide range of white labels and imports. Like Central Station, the shop also sells clubwear and skateboarding gear. Clothes in Sydney are usually good quality and surprisingly cheap. Ultra-hip brands like Komodo practically walk out of stores here and it's well worth bringing some extra cash for those impulse purchases.

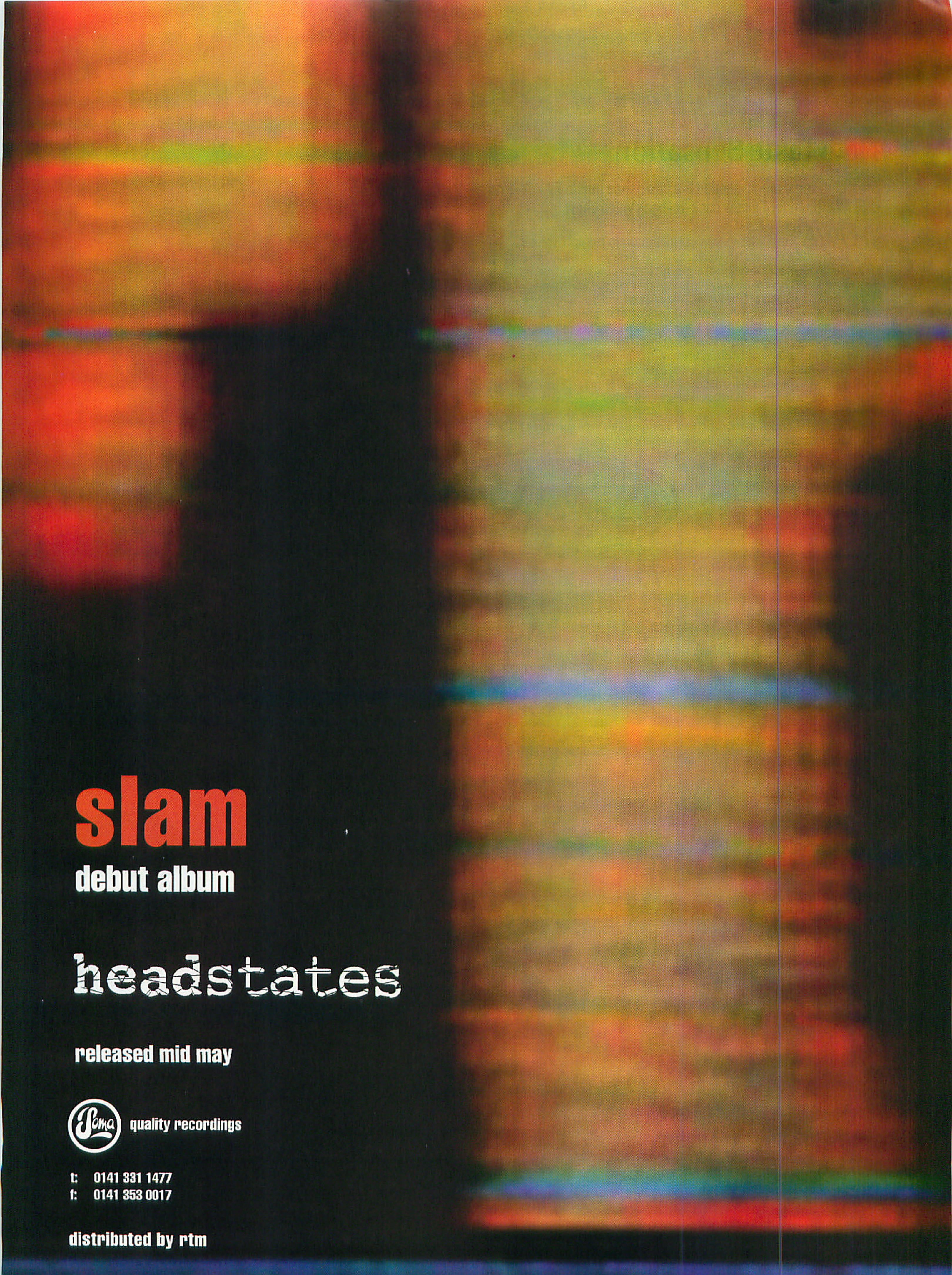
OUTSIDE the city centre, Sydney rapidly becomes a gigantic suburban sprawl. Bondi Beach is only four miles away and is always packed with the large British contingent who are semi-permanently based here. The beach is clean, extremely popular with surfers and an excellent place to chill out after a hard night's partying. A mile or so further along the coast is Coogee, which attracts the budget travellers and is rather more tacky than Bondi. There are several clubs in Coogee, including Selinas (which doubles up as a rock venue) and The Edge on Dolphin Street, which feature many of the same DJ line-ups common to the city centre clubs.

Several words of warning are necessary for beach fiends. Firstly, Australia has a massive hole in its ozone layer and skin cancer is a worrying reality. The ocean also has its perils, the main one being the rip tides which can pull even the strongest of swimmers out to sea. There are also occasional problems with box jellyfish, whose stings can be fatal. Shark attacks, however, although not unheard of, are extremely rare.

Dangers ashore include various deadly-poisonous spiders and, on a human level, the risk of punch-ups. Australians do appear to love a brawl, but as drunkenness is almost always a factor, it's usually possible to see when a spot of bother is about to kick off well in advance.

But to focus on trouble is not what Sydney is about at all. Life here appears to be ridiculously easy and the whole vibe of the city is mellow. The club scene may be relatively small compared to, say, London or Manchester, but it is possible to find a good club virtually every night.

The biggest problem you will face in Sydney is that, once you have spent a couple of days here, you will never want to go home.



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New Taste Sensation

Breathing some much-needed life into dance music TV is FLAVA, Channel 4's new back-to-back video show

"FLAVA", CHANNEL 4'S NEW CONTRIBUTION TO THE BLACK MUSIC arena, started its first series a few weeks ago and is already shaping up to be a must-watch for music fans without access to satellite or cable TV. True, the programme doesn't have much to live up to in a broadcast slot which previously held the dubious delights of "The Word", "Baadasss TV" and "The Girlie Show", but the first shows have proved something of a pleasant surprise.

"Flava" is 30 minutes of back-to-back videos from the best in contemporary black music, interspersed with personal shout-outs from artists and celebrities like Fab Five Freddy, Onyx and Blahzay Blahzay. The theme tune is composed and performed by Brit swinger Mark Morrison and the opening show kicked off the proceedings with the remix video of Craig Mack's "Flava In Ya Ear", plus airings for The Pharcyde's "Drop" and Junior Giscombe's "Morning Will Come" promos.

Promising indeed.

Because of its no-presenter format, "Flava" has inevitably been compared to ITV's "The Chart Show", but that's where the comparisons end. The videos shown on "Flava" are not dictated by the charts, as the music it is promoting more commonly exists on underground rather than mainstream support. Until now, the broadcasting of such promo clips has been the sole domain of cable outlets, Black Entertainment Television and The Box, a pay-per-view service.

FLAVA

The man behind "Flava" is Dominic Benjamin of the Brighter Pictures production company, whose history treads a path relevant to his present day occupation.

As a teenager, Benjamin spent two years living in New York, soaking up an atmosphere integral to contemporary black music. Returning to the UK in the mid-Eighties, he landed researcher jobs for two of Britain's earliest black music shows, "Solid Soul" and "Soul Train". In the couple of years leading up to "Flava", he was also responsible for the dance promotions at Virgin, as well as running Hype, his own promotions company, whose list of clients included Soul II Soul, Ol' Dirty Bastard and Mark Morrison.

It's a very credible CV for the demands of Benjamin's current role, a breakthrough in itself for broadcasting, which notoriously employs generalists as opposed to specialists. Benjamin feels the addition of "Flava" to the mainstream schedule is long overdue.

"Whatever the colour or the sex of people, everybody we have spoken to has said, 'About bloody time!'. There is really nothing else on TV which tries to cater for the black music fan in this way. There are plenty of outlets for your Blurs and your Oasis', and I like those groups, but the cake is big enough for everyone to be able to have a slice."

Ol' Dirty Bastard

Brownstone

David Stevenson, the Channel 4 commissioning editor for youth programmes is in complete agreement.

"Flava' is a music programme for the Nineties and it's what people have been waiting for," he says. "It will give young people, black and white, the chance to see the hottest black music videos and prove that today's music isn't just about boys and guitars."

As well as conceiving the programme, Dominic Benjamin is also the music adviser, which means he is responsible for contributing to the show's weekly output. As such, he's put out by suggestions in the press that the selection criteria for videos is based purely on their aesthetic content.

"That's not true," he counters. "We choose videos on different grounds. If a record is happening, then we will consider it. 'Flava' is a platform for unestablished as well as established artists. It's for the kind of acts who would not get on 'The O-Zone'. Just because something looks good, it doesn't necessarily mean we'll show it. Besides, some artists don't even have the funds to make a video, so what we do is make a film for them."

Patra

Typical of this, and taking account of many people's apprehension about the American bias of British TV, "Flava" has sought the support of UK artists. British-based musicians caught in the freestyle frame include Structurize, Blak Twang and Cash Crew, all representatives of our own, much-beleaguered hip hop field.

Naturally, the suspicion which "Flava" attracts is difficult to answer so early on in the game. And with a follow-up series not yet confirmed, it's also impossible to talk about the future of the programme.

What is quite obvious, however, is that "Flava" documents what is going on today in an area which has previously been neglected, dismissed or, much worse, crudely misrepresented.

And that can't be a bad thing.

words **Sonia Poulton**

'Flava' is aired on Channel 4 at 11.40pm on Fridays

SOFA REPORT

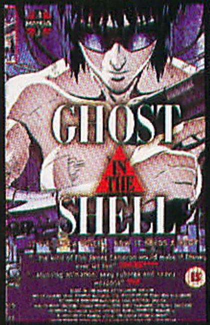
Ten reasons to stay in this month

Reviews by Lisa Carson

GHOST IN THE SHELL

Directed by Mamoru Oshii

Manga Videos



The finest slice of animé since the classic "Akira"... as simple as that really! Traditional cell animation techniques are combined with computer graphics to create a superb visual feast. "Ghost In The Shell" depicts a world in which artificial intelligence is integrated into the human mind and misinformation is a fast-spreading virus. With a plot Mel Gibson would kill for, this film is a cyber-zen masterpiece.

THE HITCHHIKER'S GUIDE TO ELVIS

By Nick Farren

The Book Press

Did you know that Elvis Presley's favourite brand of toothpaste was Colgate? Or his private code-name for friends phoning him at Graceland was "Alan"? Or his last words were "Okay, I won't"? This mine of information is your very own A-Z of Elvis, from bizarre facts to conspiracy theories to memorabilia. The perfect toilet read, but then that is probably what the great man himself thought and look what happened to him... Or did it?

ECSTACY, SORTED & ON ONE

By AD Atkins

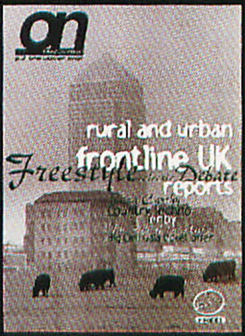
self-published

The DIY nature of this club-inspired book gives it a rare energy. At times raw and occasionally clumsy, Atkins has still managed to capture much of the madness, hedonism and all-round fucked-up spirit of the 24-7, long-distance caners. The "E-Plan" diet, illegal parties and drug squad raids included. Available only by mail order from AD Atkins himself at PO Box 10583, London SW1V 32L. The cost is £9.99, plus £2 p&p.

ON

Downtempo 'zine

Fax: 0171-281-8106



More of an institution than a fanzine, "On" is the superb literary accompaniment to the famous Big Chill club. The latest issue boasts an Internet debate on freestyling, a look at the pros and the cons of city and rural life, an article by Celia Greene, the psychologist featured on Emit Recordings' "Lucid Dreams" album, masses of record reviews and the latest news on this summer's Big Chill festival.

ESSENTIAL MIX

Radio One

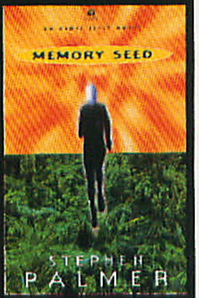
Sundays, 2-4am

Been wondering where the old Essential Mix has gone and disappeared to? Well wonder no more. In line with staggering in from your favourite night haunt, those clever sorts at Radio One have moved it to 2am and upped the ante with some star guests. This month, look forward to Carl Cox (May 18) and the Pizzaman himself, Norman Cook (May 25).

MEMORY SEED

By Stephen Palmer

Orbit



The debut novel from a major sci-fi author in the making. With the action taking place in a future world, Stephen Palmer brilliantly explores a lot of the environmental and social issues of today as Kray, the last city left on Earth, is threatened by the approach of a fast-growing deadly vegetation. Palmer is most definitely a name to keep an eye on.

PIPE

Ninja Tune Web Site

http://www.southern.com/PIPE

A rare thing among record company sites, because it's actually really good. But then again, quality is something we've come to expect from those funky Ninjas. With downloadable sound-bytes, a gallery of Hex visuals and a complete guide to the Ninja lexicon, as well as many other goodies, you will be toking on this pipe for hours.

KNOWLEDGE

Jungle 'zine

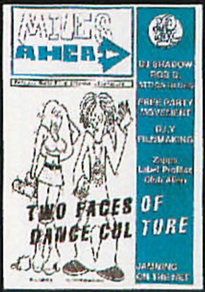
Fax: 0117-929-8588

Now reaching Issue 7, this Bristol 'zine keeps getting better and better. Offering interviews with MC Det, the excellent J Majik and club visuals team State Of Space, plus reviews which cover the spectrum from techno to happy hardcore to jungle, and features exploring herbal highs and motorway service-station lows, it's an essential read.

MILES AHEAD

Lifestyle 'zine

Fax: 0171-404-3159



The first issue of a fanzine which promises to cover culture, music, films, the Internet and literature. All in 24 pages. Phew! "Miles Ahead" offers articles on DIY film-making and the free party movement, and interviews with some of the Mo' Wax posse... Hold on, aren't fanzines meant to be underground? And surely there are more than two faces in the dance scene, guys? Or is that what they call irony?

ACCESS ALL AREAS

Rave Video

World Dance

Q. What can possibly be more boring than a video of a party you didn't go to?

A. This film of a World Dance super rave! The professional filming, fast-editing and not half-bad soundtrack can't make up for the fact that it makes you feel like a voyeur examining feisty young souls having fun. Like an endless re-run of the mind-numbing "The Hit Man And Her", this video offers a definitive version of boredom!

SETS OF STEEL

Listings from Radio One's ESSENTIAL MIX

Saturday nights, 2am

March 17

Part One: BILLY NASTY

Carl Cox – "Yum Yum" (Worldwide Ultimatium)... The Aloof – "Taste" (Full Circle)... Secret Cinema – "Straight Forward" (Music Man)... DJ Groove Head – "Cycle Mode" (no info)... The Syndicate – "Thud" (Tweaked)... Big Sound Associations – "The After World" (Oracle)... Warp Phunk – "Pump The Phunk" (DMD)... Dave Hedger – "Sonic May Drum Part 2" (Malawi)... Dave Hedger – "Sonic May Drum Part 1" (Malawi)... Adam Beyer – "Drum Code 1" (Planet Rhythm)... Sapiano & The Partycrashers – "Crank Call" (Sabres Of Paradise).

Part Two: BILLY NASTY

Vinyl Blair – "Boom Bangin'" (Full Circle)... Richard Benson – "Rich In Paradise" (Force Inc)... Man Made – "Industry Loopism 1" (Fragile)... Space DJZ – "Return To Earth" (white label)... Ghetto Blaster – "Harras" (Kurbal)... Abstact Reality – "Static Smack" (Virtual)... Global Ambition – "Ten Forty" (Intergroove Ltd)... The Siren – "DJ Misjah Mix" (X Trax)... Neil Landstrumm – "Piezatric" (Sativa)... Mysterious Mind – "Analytic" (white label)... Propionic Limited – "XY Desolvation EP" (Reload)... Phungus – no info (Reload)... Voodoo Child – "Desperate" (Trophey).

March 24

Part One: LTJ BUKEM

Dusted – "Access" (Good Looking)... G-Force – "G-Force" (Good Looking)... Johnny L – untitled (XL)... Phil Basement – "A Jazzier Groove" (Good Looking)... Jack Smooth – "The Genesis Project" (no info)... Shogun – "Together" (R&S)... Shogun – "Strech" (R&S)... Universal – no info (Good Looking)... Seb & Lotek – "So Long" (Looking Good).

Part Two: LTJ BUKEM

PHD – no info (Good Looking)... Aura – "Aura" (Mo' Wax)... Intense – "Only You" (Creative Source)... Subject 13 – "Subject 13" (Good Looking)... Crystl – "Mind Games" (Good Looking)... Universal – "Groove Therapy" (Good Looking)... UFO – "Loud Minority (Alex Reece Remix)" (Talkin' Loud)... Life On Mars – "Cool Spot" (Claen Up)... The Jedi Knights – "Solina" (Universal Language).

March 31

Part One: PETE TONG (LIVE FROM GOLDEN)

Eddie Baez & Jonathan Peters – "La Tropicana" (Deeper)... Life Force – "Kimana Tana" (Centre Stage)... Layla – "Find Love" (RCA)... DJ Icey – "Big Ditch" (Genuine Zone)... Blister Sisters – "Completely Suitable" (white label)... Helicopter – "On Your Way" (acetate)... Underworld – "Born Slippy" (Junior Boys Own)... Polterguist – "Vicious Circle" (Manifesto)... Utah Saints – "Star" (ffrr)... Terra Firma – Floating In The Sorran" (acetate).

Part Two: PETE BROMLEY (LIVE FROM GOLDEN)

Horace Brown – "The Money" (Motown)... Serena – "Crazy" (Love To Be)... Sarah Washington – "Heaven" (AM:PM)... Star Recordings – "Flookin'" (white label)... Klubbheads – "Klubhopping" (AM:PM)... Jayn – Lovelight" (VC)... Express Of Sound – "Real Vibration" (Mantra)... Plux – "Over & Over" (ffrr)... Slo Moshun – "Nutting But Love" (Pure)... Fingertrips 96 – "Timm Loves" (Henry Street)... Lisa Marie Experience – "Jumpin'" (ffrr)... Disco Tex – "Good Inside" (white label)... Jazzed Up – "Alright" (Final Phase)... Naked Music NYC Featuring Catherine Russell – "I'll Take You To Love" (white label).

April 7

Part One: ANGEL MORAES

Angel Moraes – "Burnin' Up" (Strictly Rhythm)... Kenlou – "What A Sensation" (MAW)... Angel Moraes – "Time To Get Down" (Hot 'N' Spycy)... Think Twice – "Got To Keep Movin'" (no info)... The X-Files – "Talk" (After Dark)... Romanthony – "Trust" (Downtown)... Raw Stylus – "Pushing Against The Flow" (Wire)... Angel Moraes – "The Cure" (Hot 'N' Spycy)... Leslie Joy – What Is Happiness" (Crash)... Bucketheads – "The Bomb" (Big Beat/Henry St)... Angel Moraes – "Heaven Knows" (ffrr)... Dirty Harry – "Feel The Journey" (Hot 'N' Spycy).

Part Two: ANGEL MORAES

kd lang – "Sexuality" (Warners)... Lil' Mo' Yin Yang – "Reach" (Strictly Rhythm)... Angel Moraes – "Welcome To The Factory" (PWL)... DJ Sneak – "Disco Erotica" (Cajual)... Janet Jackson – "Pleasure Principal" (AM:PM)... Jazz 'N' Groove – "Don't Wait" (Kult)... Dirty Harry – "Feel The Journey" (Hot 'N' Spycy)... Mighty Dub Katz – "Just Another Groove" (Southern Fried)... Black Magic – "Freedom (Make It Funky)" (Strictly Rhythm)... Angel Moraes – For Love And Peace" (Hot 'N' Spycy)... Plux – "Over & Over" (ffrr).

MAN ABOUT THE HOUSE

ICE -T on his home entertainment

IN THE LIVING ROOM

There's a 100-inch projection television with a Steward screen, a Sony Superbright Projector, a Yamaha receiver and superwoofer speakers. It's like a full cinema. I usually have people around on Sunday nights after I have finished in the studio, and we'll go upstairs and watch something like "The Texas Chainsaw Massacre" or "Living Dead II". My four-year-old son loves them.

IN THE BEDROOM

I've got TVs all over the house. In the bedroom, I just have a 30-inch screen and I don't watch it that much. I rarely read either, except when I'm travelling. The last book that I read was "Temples Of Chance", which was about casinos.

IN 'THE DEN'

A 50-inch TV and two video recorders. I guess I must have about 50 videos all around the house. I like crazy movies, especially mad karate movies like "Iron Monkeys". I've also got a Sony Playstation. I love video games. My favourite at the moment is "Resident Evil". It's the baddest game. It takes out "Doom" anytime.

IN THE BASEMENT

I recorded the whole of my new album downstairs in my own studio. I've got this great 24-track analogue desk and a Euphonics board. It's the business. But I don't listen to much music at home apart from demos.

EQ Home Cooking

EQ presents three delicious recipes for perfect results in the home studio

MORE and more people are making dancefloor-busters on their home studio set-ups. Once upon a time, you had to spend six months in a £500-a-day complex to produce music recorded adequately enough to present to the record-buying public. But with today's technology (and yesterday's, as it goes), it is now entirely feasible to produce fine recordings without ever having to leave the comfort of your squalid surroundings.

This month, EQ shows you how to spend all of your money in three different and exciting ways in order to become a top techno tune-monger of tomorrow. While you're not going to be able to record full-on house anthems with massed backing vocals and a searing saxophone performance from your next-door neighbour (you really do need to hire a studio for those sorts of shenanigans), a great deal of electronic music can be generated with the set-ups detailed here.

We have, for your delectation, three budgets. The first one clocks in at between £1,500 and £2,000. This is your basic home set-up with all the corners cut, but it should still be able to give you workable results. Unless you're planning an early Cabaret Voltaire-style DIY sound, it isn't actually going to be good enough for a finished product. However, if you have the ideas, this budget should begin to help you realise them. If you are new to the recording lark, it is also a fine way to learn the ropes, to start discovering what the gear is capable of and, no less importantly, what you're capable of. And if it all goes horribly wrong, you should be able to flog the kit without losing too much money.

The second budget is a tad more serious. By spending between £2,200 and £4,700, there's no reason why you shouldn't be able to turn out a finished product which can be stamped onto vinyl and cause dancefloor mayhem within weeks. The gear here is all high quality stuff, the same type you are likely to encounter in larger commercial studios. Some elements will be beyond your capabilities, live instruments and vocals for instance, but for banging techno instrumentals or trippy ambient soundscapes, this is a great starting point.

Lastly, we have a set-up which any bedroom would be happy to house. While still not making all things possible, the third budget of up to £8,000 will give you a high-spec home studio which could be expanded into something altogether more hefty with time and, yep, you've guessed it, money.

Put simply, in order to kick out your kickin' tracks you will need:

1) A computer with some music software.

2) A synthesiser/sampler/drum machine. Through the magic of software and MIDI, the computer controls what your synths/samplers/drum machines do.

3) A mixer. Available in all sizes, the mixer should have enough channels for all of your gear. Once fed into the mixer, each instrument can have its volume, EQ and FX tailored to your requirements.

4) FX. Some sounds will need help to give them presence and a sense of space. An FX unit can add delay, reverb, chorus and so on to otherwise flat and dull sounds, bringing them to life in the twiddle of a knob.

5) Something to master onto. Which just means a recording machine of some sort. This could really be anything from your domestic tape recorder to a professional quality DAT machine.

Note that we haven't included amplification and speakers here. You can get away with your domestic hi-fi for starters, but you will need to trade up to something more appropriate sooner or later.

And finally, as The Fun Boy Three so poignantly put it, *"It ain't what you do, it's the way that you do it".* You can buy all the gear in the universe and still make the most appalling, worthless, unlistenable racket. But you can also make the most sublime, artful, angel-moving music with a Bontempi organ and a old beer can.

Apple Macintosh LC 630

Roland Super JV Sound Module

Soundcraft Spirit Folio Mixing Desk

words **Mark Roland** pictures **Raise-A-Head**

BUDGET ONE

£1,500 to £2,000

1) The Computer

You will be able to pick up a "second-user" Atari 1040 STE for between £150 and £200, and you may even get the software thrown in if you buy it from the right person. If you want to go for an Apple Macintosh, you might be able to find an LC for around £300. While more reliable, Macs are pricey, and the software and connecting cables also cost more. In addition, the Atari comes ready to deal with MIDI, but a Mac needs a MIDI interface which will set you back another £50. It's a similar story with PCs.

2) The Sampler/Synthesiser/Drum Machine

This is more a matter of personal taste, but with your limited budget you can't be too choosy. A sampler can open up all sounds to you. If you want 909 kicks and snares, sample them and Bob's your uncle. After a squidgy 303 sound? Sample it! Sources for samples are plentiful. Records, samples CDs, a borrowed piece of kit, whatever. Sampling also encourages you to experiment with new sounds. The trouble is, they are pricey beasts, so we're talking second-hand here.

Akai rule the roost in sample land and their cheapest machine, the S01, goes out for around £599 new and £400 to £450 second-hand. With an S01, you'll get 15 seconds of sample time (more if you upgrade it but that will cost another £100) and the renowned Akai quality. Alternatively, try tracking down a Casio FZ1, also known as a Hohner HS1. The keyboard version has either 1MB or 2MB of memory (giving 30 seconds sampling time), plus eight individual outputs, and is a useful piece of kit. It's far more versatile than the S01 and, depending on how much memory it has, will cost between £450 and £550.

As for a synth, in this price range you can't go too far wrong with the Akai SG01v. At £299, it offers 256 presets of vintage analogue sounds, organs, pianos and various pads. It is extremely versatile and, more importantly, it's cheap. If you don't already have a keyboard, you will have to invest in a MIDI controller keyboard for about £100. You'll also need a controller if you're going for the S01 sampler option.

If you opt for a sampler, you might not need a drum machine as you can sample drums and use loops to build rhythms. However, for memory-hungry sounds like cymbal crashes and knocking up useable beats fast, drum machines are very handy. There are plenty of ropey second-hand machines around which aren't that useful (Roland's TR 505 and 606, for example) and classic machines like the 909 or 808 are out of this league, but there are some good, solid machines with usable sounds. Watch out for the Alesis SR 16 at about £150, the Boss DR 660 at about £180 and Roland's R5, which generally sells at about £150.

3) The Mixer

A second-hand Mackie MS 1202 would give you 12 channels to fill for around £250. Spirit's highly-rated Folio mixer is another 12-channel mixer for the same price. And if you want to buy new, the Spirit Lite is a real favourite. With four mono channels and four stereo, it has less features than the Folio but, at £311, it's excellent value.

4) FX

The cheapest multi-FX unit on the market right now is Viscount's EFX 2 at £119. Yamaha's REV 1000, a splendid multi-FX box goes for £265 and the Alesis Microverb III for £199. Second-hand kit should cost about a third to half the price. On this budget, you'll have to skip compressors and gates.

5) Mastering

You've no money left, so you are going to have to use your domestic tape machine. If it is a good one, so much the better. If you haven't got a tape machine, are you sure you're cut out for this music stuff?

BUDGET TWO

£2,200 to £4,700

1) The Computer

There's a little more room to manoeuvre here, but not much. You could still opt for an Atari but, with a bit more cash at your disposal, a Macintosh is better. A model which is able to handle sequencing packages well, re-drawing the screen quickly and coping with plenty of information, is the LC475. Apple don't make these anymore, but you should be able to find one second-hand for about £600. The less elegant option is a PC, say a 486, which you can pick up for around £500. The software could cost anything from a mere £99 (Cubase Lite, which gives you 16 tracks and is fine for simple mixing), through to £400 for some of the heavy-duty sequencing programmes, such as Cubase 2.8, Cakewalk Pro Audio Deluxe and Logic 2.5.

2) The Sampler/Synthesiser/Drum Machine

The best choice of sampler has to be Akai's recent S2000. For £1,000, you get virtually all of the processing power of their flagship S3200. This sampler will also grow with you. You can expand the memory from 2MB to as much as 32MB, increase the outputs from a miserly two to a whopping eight and add powerful internal FX, too.

With synths, once again taste matters. A versatile workhorse is the JD 800, now discontinued and still in the realm of £1,000 second-hand. The JD 800 offers multi-timbrality (you can play up to eight different parts simultaneously) and plenty of very high quality sounds. Alternatively, go for a budget multi-timbral module like the Yamaha TG300, currently selling for about £329, which gives you all the pianos, organs, strings and myriad other sounds, including a bunch of classic drums. Or, for bubbling analogue bass grooves, try a Novation Bass Station at £349. Another option is to rely on an Emu Vintage Keys for all of your synth sounds. For £699, you get loads of analogue synths, choirs, pianos and more organs than you can shake a stick at.

A classic drum machine might still be out of the question, unless you just want to make stripped acid tracks. If you do, buy a TR 909 (anything up to £1,000 if you are foolish enough, but £500 is more like it), a TB 303 (for £400) and the Akai sampler, and you're away. Otherwise, a Roland R8 is a useful purchase, along with cards to give you extra sounds, including all of the 909 and 808 kits. A second-hand R8 should be between £220 and £300. There's also Novation's new Drum Station which, for £599, looks set to be the machine for anyone looking for 808 and 909 sounds with all of the original editing features intact. And not forgetting the Boss DS 330E, which can be picked up from dealers for around £300.

3) The Mixer

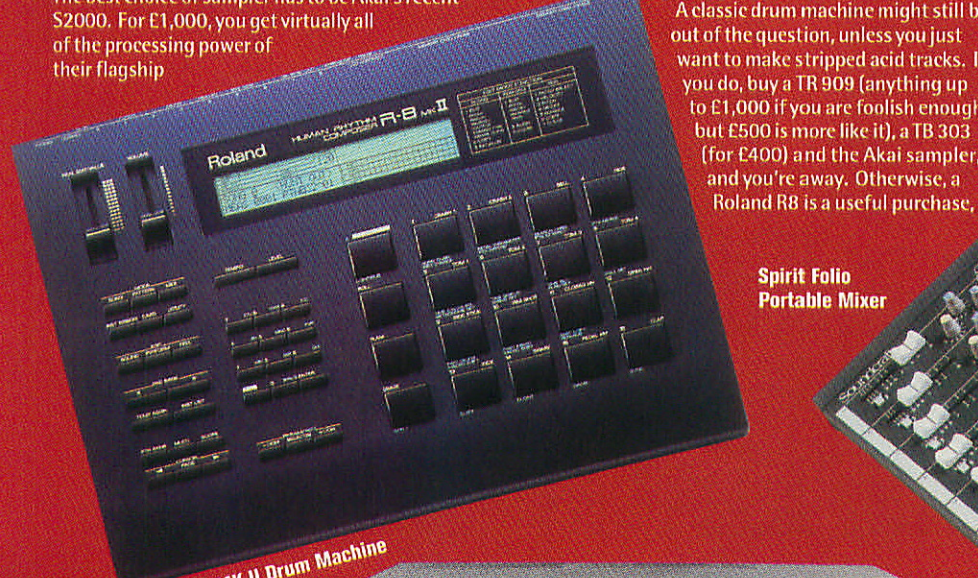
At this level, the choices are the same as the cheaper package, but the Spirit Lite might be too limiting. A new Spirit Folio retails at £400, or £250 second-hand.

4) FX

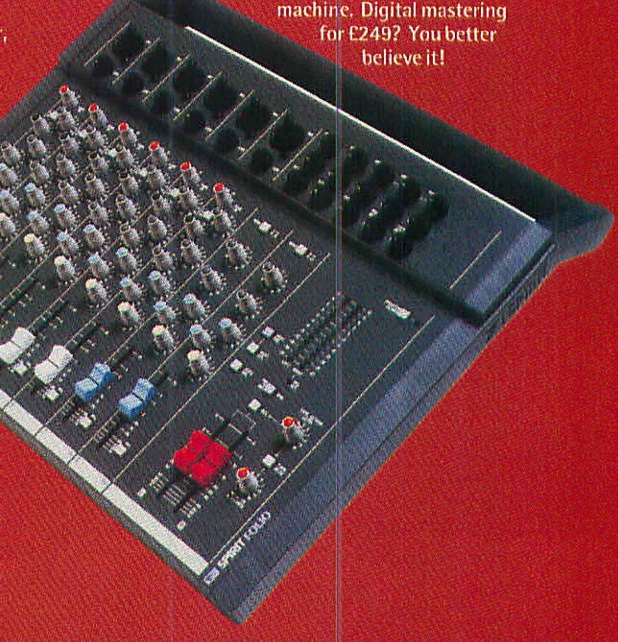
You could do a lot worse than select a similar multi-FX as in the cheaper option. You have to go some on the spending front before you can better the Yamaha REV 100, so why bother? If you must spend more money, try a Digidesign TSR 12 at £340.

5) Mastering

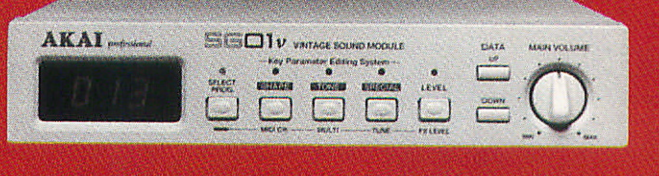
Time to move to DAT, or at least DCC. A Tascam DA 20 DAT machine should fit the bill, but it's £799. If you intend mastering in order to go onto vinyl or CD, this is the minimum you should consider. Alternatively, you could go for a Phillips DCC machine. Digital mastering for £249? You better believe it!



Roland R8 MK II Drum Machine



Spirit Folio Portable Mixer



Akai SG01v Vintage Sound Module

BUYING PLAN

- Know what you want before you go into the shop. The more sure you are of the gear you need, the less likely you are to end up buying something you don't want. The shop assistant also won't be able to blind you with science.
- If you plan to spend over £1,000 in a shop, remember that you'll usually be able to get some sort of discount.
- Shop around! See who can give you the best price and don't be afraid to tell one store that another is offering you the same item at a better price.
- Try to get the store to throw in the odd extra, like leads and MIDI cables.
- Fill in the registration cards which you get with new kit and keep your receipts.
- There's one thing you should remember at all times, no matter how new you are to all of this and how intimidated you feel. The shops need you more than you need them, and any place worth their salt will treat you decently.

SECOND-HAND CHECK LIST

- Try the goods first and make sure they actually work.
- Switch it off and turn it back on again. Does it still work or does it need a bit of extra coaxing to perform? Perhaps it only works after it's been switched on for six hours. If so, you ought to know before parting with your cash.
- If you are buying anything with a disk drive, try a few basic procedures such as saving to disk and loading. Disk drives can often let gear down, particularly ageing samplers and computers. While computer drives can be replaced, many old samplers have specific types of drive which are no longer manufactured or will cost an arm and another arm to fix.
- Wiggle all knobs and sliders, and check jack inputs/outputs. If they crackle, can you live with this? If so, haggle the price down. The same applies for any sticky keys on a synth, or worn-down or broken pads on a drum machine. With computer-based sequencing, you could cope with damage like this, but you should get the gear cheaper.
- Ask why the equipment is being sold. They might lie to you, but you will get a better feel for the integrity of the seller.
- Make sure you always get a receipt. If someone refuses to give you one, beware, as the gear might be nicked.

CONTACTS

APPLE UK: 0181-569-1199
AKAI: 0181-897-6388
ROLAND: 01792-702-701
ALESIS SOUND TECHNOLOGY: 01462-480-000
YAMAHA: 01908-366-700
STEINBERG c/o HARMAN: 0181-207-5050
NOVATION: 01628-481-992
EMU: 0131-653-6556
SPIRIT/SOUNDCRAFT: 01707-665-000
MACKIE c/o KEY AUDIO SYSTEMS: 01245-344-001
PHILLIPS c/o STRL: 01243-379-834
TASCAM/TEAC UK: 01923-819-630
KORG: 01908-857-100
NORD c/o KEY AUDIO SYSTEMS: 01245-344-001
LEXICON c/o STIRLING AUDIO: 0171-624-6000

BUDGET THREE

£4,700 to £8,000

1) The Computer

Spend frenzy! Again, you could go for a second-hand Apple Macintosh. A powerful Quadra 650 could be yours for around £1,000. Or a brand spanking new Power Macintosh/Power PC with some terrifyingly fast processor speeds, say an A 7200/75 Power Mac, will set you back as little as £1,500, including the monitor, keyboard, mouse and VAT. But don't forget to allow another £300 for software. Any computer from the previous options will still do the business, it will just be slower and nowhere near as sexy.

2) The Sampler/Synthesiser/Drum Machine

As for a sampler, you could stick with the Akai S2000 and expand it. For a total cost of around £2,500, you could have one stuffed with RAM, eight outputs, the FX board and extra filters. You will then have one powerful machine. Or there's the highly popular Emu E64 at £2,650. Why not chuck in a copy of Steinberg's tremendous Recycle software (at £149), which will make all looping and fiddling about on a sampler an absolute doddle?

When it comes to a synth, the world is your oyster. Sort of. Perhaps you would like the incredible Korg Prophecy (for £999), complete with awesome acoustic sounds and some truly brain-shredding analogue capabilities. Or The Nord Lead for its similar skills (a hefty £1,499). A JD 800 could well be your main synth, but you might like to try Roland's current flagship, the very impressive Roland JV 1080 (£1,195). It is expandable (to 2,000 sounds!) and has such a brilliant array of noises that you could spend the rest of your life playing with it.

You still can't really afford a 909 drum machine, so sample it instead. If you need a drum machine, buy one of the cheaper options (from £150 to £300). But if a 909 is a dead-cert must-have for you, you'll have to forget the sampler. The rest of your allocated cash (about £2,000) will then go on a range of synths.

3) The Mixer

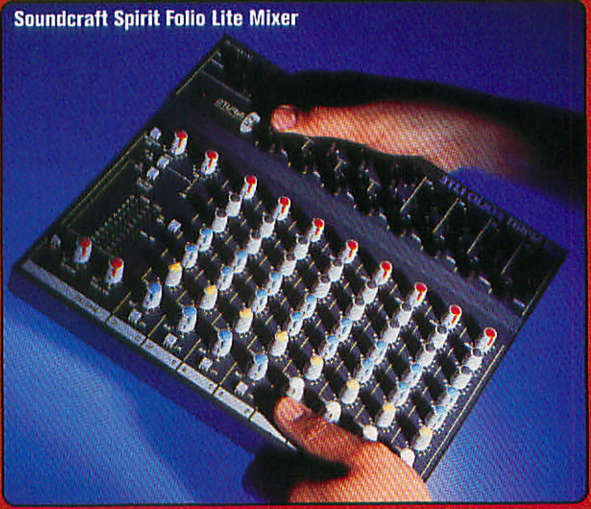
For an all-round better sound, it is worth investing in as good a desk as you can afford. Soundcraft's Spirit Studio, at around £1,000, is a 16/4/2-channel desk and should fit the bill well. Other recommendations include the Mackie CR 1604 (£899) or the brand new Spirit SX, which is replacing the Rac Pac and has 12 mono inputs, four stereo inputs and retails at £611.

4) FX

You could go for a classy reverb like the Lexicon Reflex (£469), but you'll need some other FX, too. A bit more mundane, but no less essential in turning out pro-sounding tracks are compressors, EQ, and maybe an aural exciter for that vivid, crystal clear sound. Each piece will set you back from £200 to £300. Get the reverb first, then work up to others.

5) Mastering

Worth a try is the Tascam DA 20 DAT at £799, but for yer actual pro DAT with heavy duty AD/DA converters, mechanism and the rest of it, you will need the Tascam DA 30 Mark II, which weighs in at £1,300.



Soundcraft Spirit Folio Lite Mixer

This typical mid-range set-up (above) was put together for some £3,000 by bedroom boffin Ben Watt from Plumpstead. "It includes an Apple Classic 2/40 running Cubase, a Roland PC200 controller, a Mackie 1202 mixer, an Emu vintage Keys Sound Module, an Akai SO1 sampler, an Alesis D4 drum machine and Jamo Compact 70 speakers, all of which I bought brand new, plus an Art Multi Verd LT FX Processor which I picked up second-hand," he says. So far, Ben has put together two progressive house instrumentals with his home kit and had them pressed up onto vinyl. "I actually sold a few copies, too!"

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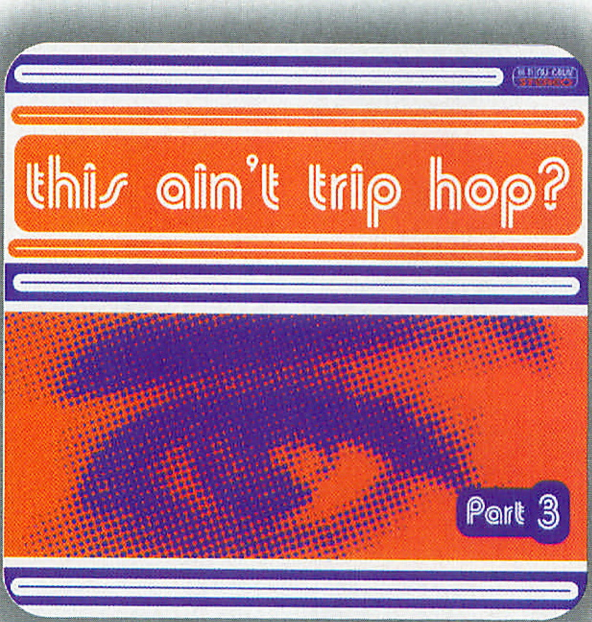
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Hip Kit

DARREN STOKES of Tin Tin Out chooses his favourite piece of Solid State technology

IT was very tempting to choose an ancient piece of analogue gear and then bang on about how great it is with its unique sounds. But to be honest, the piece of kit we use the most is our Akai S3200XL.

Akai seem to have ironed out whatever problems there might have been with the old 3200 and the XL version is great. The play button on the front panel of our 3200 broke, whereas the XL is a lot sturdier. The screen is also a nicer colour, blue when it is switched off and green when you power it up. Brilliant! The filters are powerful, although I don't think they are any different from the S3200, and it has direct-to-disk recording. We bought a Syquest drive for that purpose, but we haven't actually had the chance to use the facility yet. The page on the sampler is very pretty, though!

The S3200XL is at the very heart of our set-up. We use it for just about everything. It sounds wonderfully crisp and has blinding internal FX. In fact, it has four bands of simultaneous FX, which allows you to just go bonkers. With a small set-up like we have, that kind of ability is really essential. We bought the XL at the end of last year and among the other samplers we thought about was an Emu or possibly a Kurzweil. We used a Kurzweil quite a bit last year and we liked it, but when you buy an Akai you know what you're getting.

The only problem with this machine is that, although it can read the samples from our old S950, which we only use for drums now, the S950 can't handle disks from the S3200XL. But I suppose that's asking a bit much.

TRICKS OF THE TRADE

MR C turns it down!

Too many would-be music masters think that volume is everything. If you're going to play it, be sure you play it at ear-shredding maximum. Get your volume controls re-painted so they go up to 11, right? Wrong, says Mr C. And here's why.

"An aspring DJ should turn their headphones down as low as they can," he advises. "That way, they're not likely to deafen themselves."

Sounds sensible to us.

1 You get on the decks. That bit is easy. Now what, C?

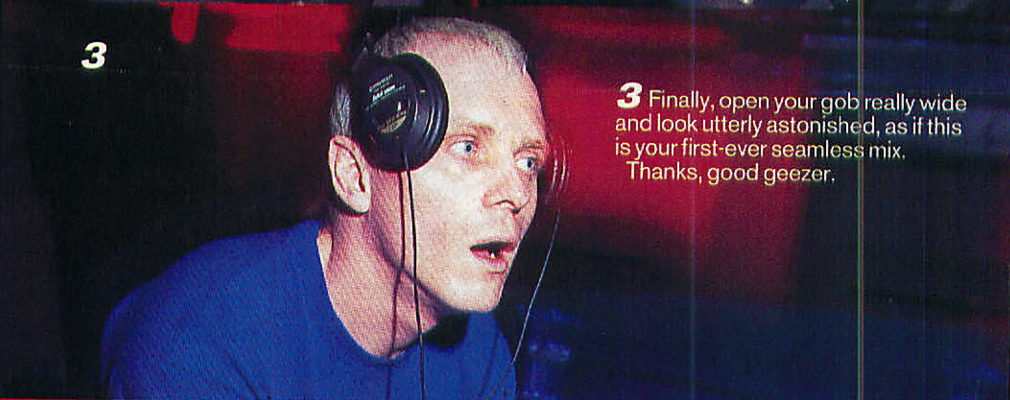
"Most DJs have their 'phones turned up really loud, which is fine for monitoring before you start the mix. But as soon as you pull on the cross-fader, if the record you are cueing up is blasting in your ears, there is a strong chance it will drown out the one you're playing. And you might not notice it until it's too late."

2 So do as C does. Anything else?

"Never take your 'phones off while you are in the mix. As soon as you do, you won't hear if the track is starting to drift. Use the 'phones properly and you will hear any discrepancies before they start coming out on the main speakers."

1

2



3

3 Finally, open your gob really wide and look utterly astonished, as if this is your first-ever seamless mix.

Thanks, good geezer.

Pics: Raise-A-Head

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THUR 30 MAY	**VENUE** EDINBURGH
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WED 5 JUN	**THEKLA** BRISTOL
FRI 7 JUN	**G-MEX** MANCHESTER
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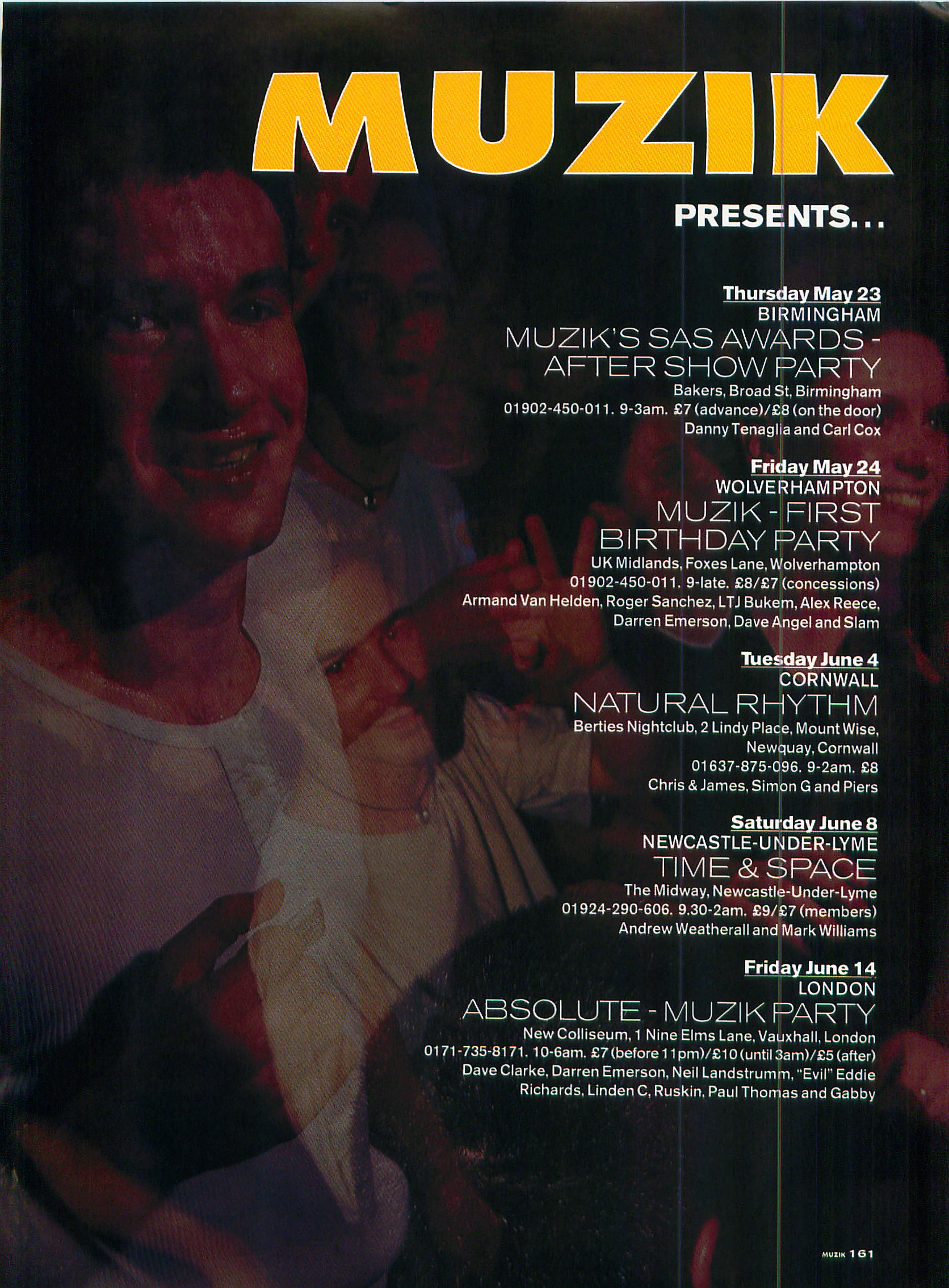

MUZIK

PRESENTS...

Thursday May 23
BIRMINGHAM

MUZIK'S SAS AWARDS - AFTER SHOW PARTY

Bakers, Broad St, Birmingham
01902-450-011. 9-3am. £7 (advance)/£8 (on the door)
Danny Tenaglia and Carl Cox

Friday May 24
WOLVERHAMPTON

MUZIK - FIRST BIRTHDAY PARTY

UK Midlands, Foxes Lane, Wolverhampton
01902-450-011. 9-late. £8/£7 (concessions)
Armand Van Helden, Roger Sanchez, LTJ Bukem, Alex Reece, Darren Emerson, Dave Angel and Slam

Tuesday June 4
CORNWALL

NATURAL RHYTHM

Berties Nightclub, 2 Lindy Place, Mount Wise, Newquay, Cornwall
01637-875-096. 9-2am. £8
Chris & James, Simon G and Piers

Saturday June 8
NEWCASTLE-UNDER-LYME

TIME & SPACE

The Midway, Newcastle-Under-Lyme
01924-290-606. 9.30-2am. £9/£7 (members)
Andrew Weatherall and Mark Williams

Friday June 14
LONDON

ABSOLUTE - MUZIK PARTY

New Colliseum, 1 Nine Elms Lane, Vauxhall, London
0171-735-8171. 10-6am. £7 (before 11pm)/£10 (until 3am)/£5 (after)
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WEDNESDAY MAY 15 – TUESDAY JUNE 11

Muzik's essential club guide

insomnia

edited by **Ben Turner**

FAX ALL CLUB LISTINGS TO: 0171-261-7100

Please include full venue address and phone number

DIRECT-DRIVE [the next five]

2 ONE LOVE – 4TH BIRTHDAY *(Swindon, June 7)*
3 BABEALICIOUS *(Bournemouth, May 24)*
4 LIFE – 4TH BIRTHDAY *(Manchester, May 25)*
5 ATOMIC JAM *(Birmingham, June 8)*
6 DFUNKT *(Brighton, May 16)*

Worldwide Ultimatum/Muzik night at the Hacienda, 1995

EVENT OF THE MONTH

MANCHESTER: HACIENDA – 14TH BIRTHDAY

Hacienda, Whitworth St. 0161-236-5051. Call for full details of each night

TUESDAY MAY 21 – FRIDAY MAY 24

YOU can travel all around the world, yet mention the word "Manchester" and the immediate reply, from Toronto to Tokyo, is *"Aaaaaah, Haciendaaaaah!"*. Which only goes to show that, after 14 years of larging it, loving it and living it, the Hacienda has become a superclub of the sort of proportions others can only (wet) dream about.

Throwing open its doors in the middle of a decade which brought us Duran Duran, Kajagoogoo, the Filofax and the ra-ra skirt, the Hacienda was stylish from the off. This was partly due to Ben Kelly's *Zeitgeist*-inspired minimalist decor, which still influences clubs and bars all over the country today. But the moment that truly clinched the Hacienda as a club which would dictate fashion rather than grovel to it, was when Bernard Manning got booed off stage on the opening night.

From there on in, the rest is history. With legendary nights like the Zum Bar during the long, hot summer of 1988 and Mike Pickering's Nude, one of the first clubs to pioneer house music in Britain, it's no wonder that this place has drawn the clubbing *cognoscenti* from all over the globe. As if that wasn't enough, how many clubs can boast the first-ever UK appearance of a then unknown artist called Madonna, pouting and flirting her way through a very dodgy performance of "Holiday"?

Equally happy to entertain hi-brow and lo-life, the Hacienda has welcomed everyone from Vivienne Westwood to Shaun Ryder. Mind you, with snooker champ Alex Higgins caught sprawling across the floor and actor Keith Allen spotted chasing Ben Kelly while threatening to relieve himself over the poor designer, it was soon found there was little distinction between the two. More recently, visitors to the club's notorious gay night, Flesh, have added to this list of outlandish antics by injecting the Hacienda with a large dose of high camp. And while you thought sex in clubs was a relatively new trend, it's been an ongoing concern at the Hac since Day One.

Now proudly teenage, the outrageous brainchild of New Order and Factory Records is still thriving off the very myths it helped to create. To prove it, the queues jamming the corner of Whitworth Street every Saturday are as massive as ever.

One night alone simply isn't enough to celebrate the huge success of this Manchester club which has partied so hard for so long. Instead, their 14th birthday festivities cover four nights, each one reflecting a different aspect of the Hacienda's various guises.

A Hacienda regulars' party on Tuesday May 21 opens the proceedings, but the celebrations really start on Wednesday 22, with a Worldwide Ultimatum bash featuring Carl Cox, Darren Emerson, Trevor Rockliffe, Daz Saund, Craig Walsh, Eric Powell, Nick Warren and The Advent live. LTJ Bukem's Logical Progression tour arrives on Thursday 23, with Bukem, Peshay, Grooverider, Gilles Peterson, Tayla and PFM live, while the party goes out with a bang at Shine on Friday 24, with housemeister Todd Terry, Nipper and Lady Bump.

Get those party hats and dancing shoes ready…

FOR A FULL LIST OF CLUB ADDRESS & PHONE NUMBERS SEE

THE DIRECTORY

MUZIK'S A-Z OF UK VENUES ON PAGE 178

WEDNESDAY MAY 15

BIRMINGHAM: DECADENCE Bakers. £5. Chris & James, Lee Fisher and Ming.
BRIGHTON: THE WIG! – 4TH ANNIVERSARY The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis… Jumpin Jack Frost and Fabio are at **LEGENDS OF THE DARK BLACK** (The Zap).
MANCHESTER: DOMINA EXTRA Hacienda. 10-3am. £5/£4/£3 (with Orbital ticket). 🚰 Post-gig Orbital party with guests Pete Robinson and Matt Thompson.
LEEDS: d.o.p.e. The Mex. Info 0113-279-3045. 9-2am. £4. 🚰 Peshay, Mowgli and guests.
LONDON: THE LOFT HQ. Info 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson… **SCRATCH** (The Spitz. Info 0171-439-6422. 7-midnight. £5/£3. 🚰) with Boymerang, Third Eye Foundation and Wagon Christ… Paul Woods and Jon Pleased host **PLEASED** (Velvet Underground. 10.30-3am. £6)… Roberto Mello and Zaki D are in **SPACE** (Bar Rhumba. 10-3am. £5/£3) with Luke Solomon and Kenny Hawkes… Ro and Dave Denise spin at **EXPANSIONS** (Plastic People. Info 0181-668-2664. 8-2am. £5)… Terry Mitchell is at **ELECTRIC UNDERGROUND** (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2. 🚰)… Affie Yusuf are live at **DEEP SPACE-MISSION 2** (The End. 11-7am. £14/£12. 🚰).
TORQUAY: THE HOUSE Monroes. Info 0421-022-909. £3. DJ Ben.

THURSDAY MAY 16

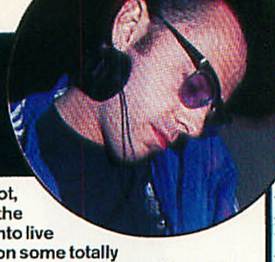
BRIGHTON: DFUNKT Escape. Info 0973-501-913. Cristian Vogel.
BRISTOL: DIVINE Lakota. 9.30-3am. £5. Allister Whitehead, Gordon Kaye, Paul Harris, Ivor Wilson and Mr C all help raise money for AIDS charities.
DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. 🚰 Liam Dollard, Warren Kiervan and guests.
EDINBURGH: MINISTRY OF CHOCOLATE The Attic. 10-3am. £3. Dave Smith and guests.
LIVERPOOL: COMPLICITY Garlands. 10-6am. £5. Jeremy Healy, Spock and Alan Holt.
LONDON: SPEED Mars. 10-3.30am. £5. Fabio, LTJ Bukem, Conrad and guests host this special Nominee Night for Muzik's Club Of The Year. The winner will be announced at the Muzik Awards in Birmingham on May 23… Carl Cox hosts **ULTIMATE BASE** (Velvet Underground. Info 01403-267-3760… Colin Dale is at **MEGATRIPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)… Seb Fontaine plays at **FULLY LOADED** (Club Azur. Info 0374-953-501. 10-4.30am. £6).
NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt… Matt Shelton and Colin YB play at **SPANK IT** (The Hippo Club. Info 0115-956-1181. 10.30-2am) with Ashton Gray and Gary Prail playing drum 'n' bass.
SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. 🚰 Adrian, Tim, Warren, Ross and Gerard.

FRIDAY MAY 17

ABERYSTWYTH: HARDCORE MAYHEM Porkeys. Info 01970-880-373. 8-1am. Slam and DJ Jeff.
BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse. 9-2am. £6/£5. Steve Moule, Grant James Michael Speed & Stuart Joseph.
BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Owen Owens, Jason Ellis & Paul Moran… Kelvin Andrews is at **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6) with Jon Hollis, Mark Jarman & Jem Atkins.
BOLTON: BARBARELLA The Temple. Info 01942-887-711. 9.30-3am. £6.
BOURNEMOUTH: RENAISSANCE AT THE ACADEMY The Academy. Info 01782-717-872. 8-1am. £10/£8. Fathers Of Sound, Parks & Wilson and Nigel Dawson.
BRIGHTON: TUFF RED 7 The Zap. 10-3.30am. £7.50/£6.50. 🚰 Blake Baxter and Eric Powell… **CLUB FOOT** (Escape. Info 01273-726-311. 10-2am. £6/£5 🚰) continues with Darren Emerson and Andy Mac.
BRISTOL: TEMPTATION Lakota. 9.30-4am. £7/£6/£5. 🚰 Frankie Bones, CJ Bolland, Phil Perry, Leon Alexander, Ian Wilkie and Jody all spin at this Nominee Night for Muzik's Club Of The Year. If you think Lakota is the best club in the UK, show your support tonight… Meanwhile, Nick Warren plays a four-hour set at **REVOLUTION** (Club Leo. Info 0831-493-455. 9.30-3am. £7) with James Lavelle making his debut.
CARDIFF: TIME FLIES City Hall. Info 01222-222-915. Graeme Park, Dave Jones and Craig Bartlett.
CHESTER: SWEET Blimpers. Info 01244-343-781. 9-2am. £7/£6. Luv Dup, Phil Cooper and Russ K-Klass.
DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Timm & Laurie.
DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. 🚰 Johnny Moy, Billy Scurry and Stephen Mulhall… Roni Size and MC Dynamite are at **QUADRAPHONIC** (The Kitchen. 10.30-late) with DJ Clare Maloney.
EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribbler… Fabio Paras is at **SUBLIME** (Wilkie House. 10-3am. £8/£6) with Billie Caldwell and Gordon Mac.
GATWICK: JOY The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests.
GLASGOW: SLAM Arches. 11-3am. £7. Orde Meikle & Stuart McMillan.
GUILDFORD: ABSOLUTLEY FABULOUS Bojanglez. Info 01483-304-202. 9-late. £6/£5. Davey G and guests Nipper and Ravs.
HEREFORD: NAUGHTY BUT NICE The Rooms. 10-2am. £6. 🚰 With Dave Seaman.
HULL: DEJA VU Room. Info. 01482-218-705. 9-3.30am. £9. Cream Tour with Allister Whitehead, Norman Jay and Paul Bleasdale.
KIDDERMINSTER: TUT TUT Knights. 9-2am. £5. Neil Hinde from Lisa Marie Experience.
LEEDS: UP YER RONSON Pleasure Rooms. 10-4am. £9/£7. Marshall, Neil Metzner and guests play at this special Muzik night. Billed as a Nominee Night for Muzik's Club Of The Year, this is your chance to show support for UYR.
LIVERPOOL: EAST OF EDEN Eden. 9-5am. Rocky & Diesel… The Stickmen are at **FREQUENCY** (Clear. 10-3am. £5) with Dave Ralph & Trix.
LONDON: FRISKY? Ministry Of Sound. 10.30-6.30am. £10/£6. Judge Jules… Frankie Bones, The Advent, Justin Robertson and Craig Thomas play at **ABSOLUTE** (New Collesium. 10-6am. £10/£7. 🚰) with Mark Broom, Lee Grange, Terry Mitchell, Paul Thomas and Pat Hurley… Tanith, Cox, Paras, Matt Tangent, Steve Johnson and Herbal Tea Party are at **VOYAGER** (Complex. 10-5.30am. £12/£10/£8. 🚰), and tonight at Complex it's a Nominee Night for Muzik's Club Of The Year award… Tall Paul, Steve Lee, Nancy Noise, Lottie and Darren Payne live it up at **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8)… Matt Frost and Chris James are at **SOOPER BITCH** (EC1 Club. Info 0171-226-7792. 10-6am. £10/£4)… **GLITTERATI** (The Cross. 10.30-4.30am. £12) continues… Blu Peter, Mrs Wood, Steven React and Princess Julia are at **GARAGE** (Heaven. 9-3am. £7)… Outland Records host **WHOOP IT UP** (The Gardening Club. 11-5am. £8/£6. 🚰) with Dominic Moir, Scott Mac, Joel Xavier, Nick Hook, Terry Marks and Lekker… Doc Martin, Layo, Mr C, Unique, Stick, Jasper The Vinyl Junkie, Hooch and Foster are all at **FLAVOUR** (The End. 10-6am. £10/£8. 🚰)… Nicky Holloway hosts **THE VELVET UNDERGROUND** (Velvet Underground.. 10.30-4am. £10/£8)… Keith, Abbey and Clive Johns get funky at **JAZBAH** (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3)… The Chemical Brothers are at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna… Darren Pearce, Fat Tony, RJD & Styli are at **DELICIOUS** (The Boulevard. 10-4am. £9/£7) with Smiffy and James Anthony… Scott Mac, Rob Blake and John Kelly are at **SLINKY** (Legends. 10-5am. £10/£7/£5)… Graham Gold and Darren Pearce are at **PEACH** (Leisure Lounge. 10-6am. £7)… Eddie Piller, Jean Young, Kershaw, Stuart Kirkman and Ali B are at **MAGIC BUS** (The Blue Note. 10-5am. £7/£5)… Judge Jules, John Kelly, Viv Markey, John Casey and Maria Naylor host the launch of **MAYBE BABY** (Cloud 9. £10).
MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £6/£5. 🚰 Dave Clarke, Underground Resistance's Rolando and James Holroyd. Tonight is a Muzik Nominee Night for Club Of The Year… Up Yer Ronson are at **PLANET SHINE** (Hacienda. 10-3am. £7/£4. 🚰) with Joe T Vanelli, Frankie Feliciano and Dave Rofe.
MANSFIELD: RIPE The Yard. 8-2am. £5. With Al Mackenzie.
MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Jeremy Healy and Phil Faversham.
NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Farley "Jackmaster" Funk, Skev, Hans and Kendoh.
NEWCASTLE-UNDER-LYME: VOYUER Time & Space. 9-2am. £7/£6. 🚰 Up Yer Ronson Tour with Brandon Block and Marshall.
NOTTINGHAM: ATHLETICO Deluxe. £8/£6. Andy Smith, Alex Sparrow, George, Kirsty McAra, Simon Fathead and Lamb live.
OXFORD: TRANSMISSION The Zodiac. 10-2am. £5/£4. Oz and Juno.
PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. 🚰 Micheal Kilkie and Mark Stuart.
PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Ben Rubin, Twilight Twins, Kid Paul, Osaka and Flex.
PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.
READING: THE FULL MONTY – 4TH BIRTHDAY PARTY The Holy Rooms. 10-4am. £8/£7. With Paul Oakenfold, Clive Henry, Martin Madigan, Dan Reid and Jaye Mackenzie… Dave Angel, Andy Weatherall and John Carter are at **CHECKPOINT CHARLIE** (Alleycat Live. Info 0171-486-1877. 9-4am. £9/£8. 🚰) with Ford, Pierre and Stripe.
ROMFORD: CULTURE SHOCK '96 Hollywoods. 9-3am. £8/£6. Stress Records night with Gordon Kaye, Tony Grimley and Gareth Cooke.
SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. 🚰 Tall Paul, Ian Ossia, Luv Dup and Mike… Jose from Cafe Del Mar guests at **PURE REPUBLIC** (The Republic. 9.30-4am. £6/£5) with Dino, Paul Ingall, Greg Robinson and Solid State.
SOUTHAMPTON: CERT 18 Jolly's. Info 0378-863-111. 9-2am. £5/£4/£3. Trevor Rockliffe and Betts.

CLASSIC clubs

RAD RICE remembers London's LOVE RANCH


Pic: Raise-A-Head

WE did the first Love Ranch as a one-off in about May or June of 1991. Then, from August, it ran every week at Maximus in Leicester Square until the spring of 1993. Sean McClusky and I booked the DJs and sorted the flyers and Al McKenzie and I were the residents. The crowd came with us from The Brain.

Love Ranch had a 6am licence, it was the first to get one of those, and the people came along specifically to be there rather than just going to the pub until it shut and thinking, "Let's go to a club". They dressed up in clothes you could only wear to a club and made the effort as they knew they would be in there all night. We had blokes in full bondage gear and frilly shirts, and skinheads in leather trousers. We had this banner when you went in which said, "This Is Where It's Fucking At!"

There was no real music policy, but we mostly played house. I would be on from 4am until 6am and I played hard stuff, no commercial bollocks. Our guest DJs included Danny Rampling, who came down on a monthly basis, and Paul Daley, who was a big favourite with everyone. Guests played from 2am until 4am and they always had the most easy slot, coming on after the live act. Sean's into live acts and we put on some totally mad ones in our time. Les McKeown from The Bay City Rollers used to play as The Tartan Army and they were a big hit. They'd come out of a tartan cylinder and sprinkle glitter on the crowd. D:Ream played their debut gig there. They were always a good laugh until Pete and Alan fell out.

Lock Stock & Barrel once raffled off a pig's head on the stage. A good night, that one! People who'd never even met before were handcuffed together. The skinheads used amyl to set fire to the tables of out-of-it people which really freaked them out! Grimsby used to wear a rubber mask when he was on the door and he'd pick out people in the queue and try to get them in. They thought they wanted to come in until he tried to get hold of them!

But that's what we wanted. People who wanted to come in couldn't and people who didn't were dragged in!

LOVE RANCH'S ALL-TIME CLASSICS

Compiled by Rad Rice

LET'S ROCK E Trax Volume One (Dance Street)
MUSIC FOR THE MASSES (REMIX) Floor Federation (One Off)
CHUCK APPLE MAD Switzerland (ZTT)
THE ENEMY WITHIN (DUB) Thirst (Ten)
GENERATE POWER Photon Inc (Strictly Rhythm)
GIVE IT TO ME BABY Love Revolution (R.R.R.)
MASTER BLASTER Gong (D&H)
NOT FORGOTTEN (HARD HANDS MIX) Leftfield (Outer Rhythm)
UM-OLIE-EY-AHH Movement 16 (Final Vinyl)
50$ Crunch (6 Foot 6)
ON A MISSION (REMIX) Aloof (Cowboy)
VIEW FINDER Back To Front (Constant Bliss)
AMBER GROOVE S.A.S. (Final Vinyl)
DO WHAT YOU FEEL D.C.O.2. (Time SRL)
SEDUCE ME Tiziana (R&S)

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COMPLEX (London)
CREAM (Liverpool)
THE END (London)
THE ESCAPE (Brighton)
EXODUS (Aberdeen)
FUN (Birmingham)
GARDENING CLUB (London)
GLOW (Pitsea)
HACIENDA (Manchester)
HAYWIRE (Leeds)
JIMMY'S 3 (Harrogate)
LAKOTA (Bristol)
LOVE TO BE (Sheffield)
LUSH (Portrush)
MEX (Leeds)
NAUGHTY BUT NICE (Hereford)
NICE (Newcastle)
PELICAN (Aberdeen)
THE PIER (Hastings)
THE QUAY CLUB (Chertsey)
RIPE (Mansfield)
RISE (Sheffield)
SANKEYS SOAP (Manchester)
SCRATCH (London)
SHICKER (St Annes)
TEMPLE OF SOUND (Dublin)
VOODOO (Liverpool)
VOYUER (Newcastle-Under-Lyme)
WILDLIFE (Perth)
WOBBLE (Birmingham)
WOK CLUB (Guildford)
THE ZAP (Brighton)

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saturday 22nd june
up yer ronson tour
jeremy healy, marshall
saturday 29th june
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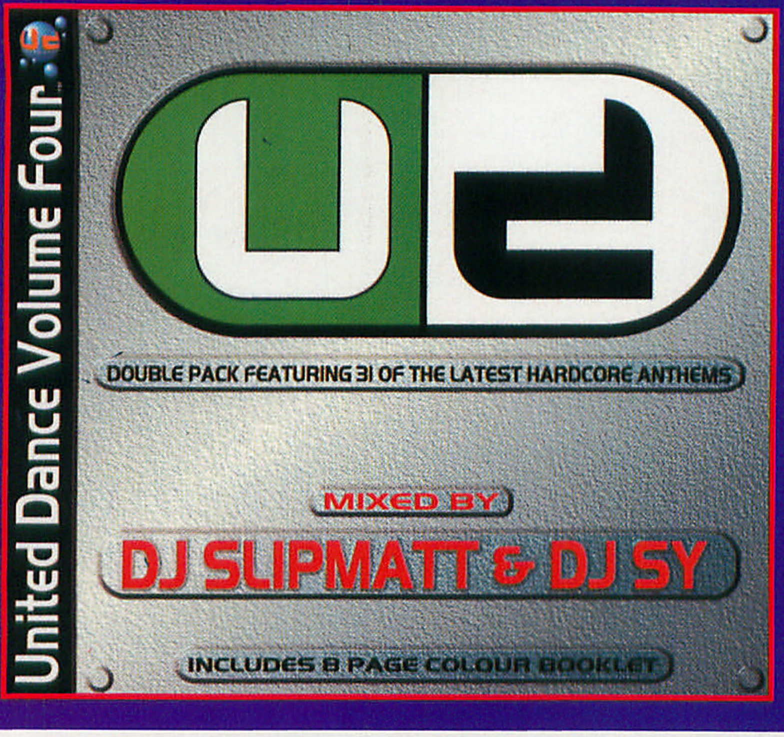
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AIRHEAD REMIX-SMD
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18:05:96 NORMAN JAY: PAUL SAWYER: GLENN WOODS: *RICHIE LONG*

25:05:96 CHRIS AND JAMES: DOC MARTIN CRAIG ANTHONY: *RICHIE LONG*

01:06:96 FROM NOTTINGHAMS 'THE HOUSE' STEVE BUTLER: JON OF THE WICKED BITCHES: *JOSEPH*

08:06:96 'THE RESIDENTS BALL' RICHIE LONG WELCOMES; ASHL JOSEPH AND BRID
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15:06:96 IQ² 3RD BIRTHDAY BASH NICK NORMAN: BRUCE B. PAUL McGILWAY FARLEY JACKMASTER FUNK

22:06:96 BREEZE AND ANGEL
3HR 3 DECK SET FROM RICHIE LONG AND ASHL

MONTHLY GUESTS: ASHLEY, JOSEPH, NICK NORMAN AND CHRIS ANSLO

CONFIRMED TO GRACE THE DECKS AT VEGAS IN THE NEAR FUTURE ARE:
TONY DE VIT, SEB FONTAINE, ASHLEY BEADLE, ANTHONY PAPPA, DANIELLE DAVOLI, MISS MONEYPENNYS TOUR, BACK TO BASICS TOUR WITH DERRICK CARTER, JON DA SILVA, JUDGE JULES, NICK WARREN, PETE WARDEMAN, JIM SHAFT RYAN, CHRIS ANSLOW, K KLASS, DMITRI, ERIC POWELL, SWOON TOUR WITH DJ DISCIPLE.

STAFFORD: SWOON Colliseum. Info 01785-229-384. 9-2am. £7/£5. Tom Wainwright and Pete Bromley.
STOKE-ON-TRENT: SIN CITY Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Anthony Pappa, Hippie Torrales, Sanjay and John Taylor.
SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-2.30am. Rachel Auburn, Scott Bond, Danny Slade and Andy Cleeton.
SWINDON: THE FRUIT CLUB Brunel Rooms. 9-3am. £7/£4. Seb Fontaine, Bryan Gee, Dazee, DJ Lee and MC Jaque.
YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Dizire Dubfire, Amanda Hammond and Malcom Dale.

SATURDAY MAY 18

ABERDEEN: EXODUS Exodus Nightclub. 10-late. Chris Knox, Tobias Schidt, Hi23 and Titch.
BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. Vinyl Groover, Supreme, NS, X Fade amd MC Ninja.
BELFAST: WISDOM Network. 8-late. £6. Jon Da Silva, Mark Jackson and Eamon Beagon.
BIRMINGHAM: WOBBLE Venue. Info 0121-233-0339. 11-7am. £8/£6. Paul Gotel, Andy Weatherall, Phil Gifford, Si Long, The Lovely Helen and Matt Skinner… Jon Pleased Wimmin, Matt Booker, DJ Del'Aqua and Bowen supply the tunes at **FUN!** (Steering Wheel. Info 121-622-1332. 10-late. £8)… Fluke, Timeshard and Slab perform live at **THE BUBBLE CLUB ALLNIGHTER** (The Que Club. Info 0121-212-0550. 9-6am. £10.) with DJs Kris Needs, Trevor Rockliffe and Rob Fletcher… John Kelly and Jim Shaft Ryan perform at **MISS MONEYPENNIES** (Bonds. 9.30-late. £12/£9.50)… Martin Pickard guests at **REPUBLICA** (Bakers. Info 0121-633-3839. 10-3am. £8/£6/£5) with Scott Bond and Andy Cleeton.
BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Seb Fontaine, Rick Bonnetti and Dean Bell.
BRIGHTON: ESCAPE. Info 01273-726-311. 10-2am. £6.50. DJ Dove from New York (partner of Disciple), Maruc Saunderson and Paul Clarke.. Neil Roden guests at **THE PUSSY CAT CLUB** (The Zap. 10-4am. £7/£6.) with resident Nipper "Deep" Downey.
BRISTOL: SATURDAYS Lakota. 9.30-4am. £10/£8. Judge Jules, Jose, Patrick Smoove, James Savage, Grayson Shipley and Ivor Wilson.
BURNLEY: JAMBARU Club XPO. 7-2am. £10/£8. Joe T Vanelli, Paul Taylor, Neil Matzner, Paul Murray, Matt Bell and Big Danny.
CHATTERIS: THE CUCKOO CLUB Soaps. Info 01954-782-089. 9-2am. £6. Joel Xavier, Rowan Blades and Marcus Kwapp.
COALVILLE: PASSION Emporium. 9-2am. £7.50. Jon Jules, JFK, Pete Wardman, Nipper Downey and Andy Weaver.
DERBY: PROGRESS Conservatory. 9-2am. £9. Allister Whitehead, Farley Jackmaster Funk, Pete & Russel and the Progress band.
DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Rozzo and Johnny Moy.
EDINBURGH: YIP YAP La Belle Angele. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown… CJ Mackintosh guests at **COLOURS** (Club Mercado. 11-4am) with Jon Mancini, Boney, Darren Mackie and Crosby.
GILLINGHAM: LARGE AS LIFE Upstairs. 9-2am. Paul Ryman, Robbie Collins and Dean Wilson.
GLASGOW: SUB SATURDAYS Sub Club. 11-4.30am. £8. Nelson Rosado joins Harri and Dominic… Dave Angel celebrates his birthday at **IT** (The Arena. 11-4am) with Ege Bam Yasi and Kara.
HASTINGS: PIER PRESSURE The Pier. 9-2am. Princess Julia and Anthony Coombs.
HUDDERSFIELD: THE INDUSTRY Follies. 01484-846-703. 9-late. £7.50/£6.50.
HULL: MANTRA Room. 10-4am. £8/£7/£6. Nigel Walker from The Orbit, Pete & Bri from the Onion Club, Paul Dundee and Murray.
LEEDS: BACK TO BASICS Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10. Muzik Nominee Night for Club Of The Year featuring Rocky & Diesel, Bobbi & Steve, Rolando, Ashley Beedle, Ralph Lawson and Huggy… Robert Armani guests at **THE ORBIT** (After Dark. Info 01132-523-542. 9-2am. £10/£8) with John, Nigel and Mark… Rob Tissera guests at **CLUB MEX** (Mex. 9-3am. £5/£4.) along with Carl Bedford and Dean Martin… **VAGUE** (Wherehouse. Info 0113-246-1033. 10-4.30am. £10/£8)
LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9-2am. £10/£7. Muzik Nominee Night for Club Of The Year with Paul Oakenfold, Nick Warren, Mark Moore, James Lavelle, James Barton, Andy Carroll and Paul Bleasdale. If you believe that Cream is the finest club in the land, show your support here tonight. Every vote counts… Alex Knight plays at the last **VOODOO** (La Bateau. 10-3am. £6.) at Le Bateau, although Skitch will remain in this venue on Saturday nights… Jon Marsh and Tom & Jerry Bouthier guest at **CREATION** (Clear. 10-5am. £10/£7).
LONDON: THE ITALIAN RENAISSANCE The Cross. Info 01782-717-872. 10-6am. £15. Fathers Of Sound, Alex Neri and Nigel Dawson… Jeremy Healy is at **CLUB FOR LIFE** (Gardening Club 2. 0171-497-3153. 10.30-6am. £12/£10 Life Organ members.) with Laurence Nelson, Darren Stokes, Alex Anderson, Nick Hanson and Jon Nelson… Justin Robertson, Doc Martin, The Stickmen, Sean Johnston, James Lavelle, Frazer Cooke, Richard Fearless, Serotina, DJ Heaven and Trevor Watson all guest at **KINGSIZE** (Complex. 10-5.30am. £12/£10.) with residents James White and Alan "Jinx" Chamberlain… Craig Jenner guests at **SEX LOVE & MOTION** (Soundshaft. 0956-438-004. 10.30-3.45am. £8/£7/£5) with Keith Fielder, Russ Cox & Paul Tibbs… Bellisima host **JUST CAN'T GET ENOUGH** (The Gardening Club. 10.30-5am. £12/£10.) with Jay Feruga, Paul Gardener and a special guest… Paul "Trouble" Anderson, Ricky Morrison, Frankie Foncett and Jazz M are **RULIN'** (Ministry Of Sound. 11-9am. £15/£10), at a night which has been put forward as a Nominee Night for Muzik's Club Of The Year award… Kirsty McAra, Alex Sparrow and Simon Fathead can be found at **ATHLETICO** (The Blue Note. 10-5am. £10) with Justin Robertson and Hustlers of Culture… James Anthony and Martin Larner invite more guests to **LUVIN IT** (Rock Cafe. 9-3am)… Nancy Noise, Steve Lee, Scott Mac and Dominic Moir are at **THE CONTINUING COOL** (EC1 Club. 10.30-6am. £12/£10)… Dana Down, Matt Lamont, Paul Spring and Rob Acteson are at **RELEASE THE PRESSURE** (Paramount City. Info 0171-287-0503. 9-4am. £10/£8)… Craig Dimech resides at **THE SATELLITE CLUB** (The Colliseum. 10-6am. £12)… Graham Gold, Andy Morris, Arron and Tom Costello play the Runway room at **JETSET** (Leisure Lounge. 10-6am. £12/£10) with Pete Wardman, Steve Harvey and James White in the Cockpit… Tall Paul, Tony De Vit, Malcom and Ian M are at **TRADE** (Turnmills. 3am-1pm)… Pearl & Dean guest at **BAMBINA** (Venom. Info 0171-734-7110. 11-4am. £12) with Darren Darling and Tim Tabletop… Bobbi & Steve carry on with **GARAGE CITY** (Bar Rumba. £10)… Terry Farley, Fat Tony, Biko, Jack & Daniels play at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10) with Fabio Paras, Rad Rice, Nancy Noise, Miss Jo Lively and Janeen… Smokin' Jo, Luke Neville and Craig Campbell get sexy at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12)… Chris Good and Nicky Holloway are at **THE VELVET UNDERGROUND** (Velvet Underground 10.30-4am. £10/£8)… Alex Gold, Stuart Patterson and Johnny Freeman are at **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5).
MANCHESTER: GOLDEN Sankeys Soap. 01782-621-454. 9-3am. £10/£8. Tom & Jerry Bouthier, Craig Jenson, Pete Bromley and Dean Wilson… Hippy Toralles, Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson are at **THE HACIENDA** (Hacienda. 9.30-3am. £12/£10/£9.) This is a Nominee Night for Muzik's Club Of The Year award… John Waddicker, Dave Gilbert, Craig Stocks, Nipper and Awesome 3 perform at **LIFE** (Bowlers. Info 0345-573-521. 8-2am. £12/£10.)… Ra Soul and Robin Curley are at **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10) with Planet Janet and Robin Curley… Dr Matt Thompson and Dr Mark Godwin host **PRESCRIPTION** (The Phoenix. 10-3am. £5/£4)… Pat Riddell is at **REJOICE** (Rabinski's. 11-2am. £2).
MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-218-795. 9-4am. Norman Jay, Paul Sawer and Richie Long.
NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. Dave Seaman, Craig Walsh, Scott and Scooby.
NEWCASTLE-UNDER-LYME: SPOILT Time and Space. Info 0385-245-402. 9.30-2am. £9/£7. Paul Gotel and David Holmes.
NOTTINGHAM: 100% PURE DELUXE Deluxe. 9.30-late. £10/£8. Stress Party with Gordon Kaye, Anthony Pappa, The Hustlers Of Convention, Timm & Laurie, Mark Keys, Ossie and Leroy Hussey… Rachel Auburn, Cleveland City and Guy Gimson spin at **THE HOUSE** (The House. 10-late. £8/£7/£6) with Jon Of The Wicked Bitches and Dino.
PAISLEY: CLUB 69 Roxy's. Info 0141-552-5791. 10-2.30am. £5. With Martin and Wilba.
PITSEA: GLOW The Playground. 9-2am. £5. Andy Carroll and Jason Bye
PORTRUSH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Seb Fontaine and Smokin' Jo.
PRESTON: COSY The Institute. 9.30-2am. £5/£4. Adam Southwood, Andy Parker, Parker and Jamie.
RINGWOOD: FANCY THAT! The Manor. 10-2am. Blu Peter, Steve Harvey and John 00 Fleming.
SHEFFIELD: GATECRASHER The Arches. Info 0121-605-8960. 9.30-6am. £12/£10. Tall Paul, Seb Fontaine, Scott Bond and Matt Hardwick… Robert Owens, Paul "Trouble" Anderson and Buckley are at **LOVE TO BE** (The Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8) with Tony Walker… Farley & Heller guest at **REPUBLIC** (The Republic. 9-4am. £9/£7) with Neil Hinde, Pat Berry & Pipes.
SOUTHAMPTON: MENAGE A TROIS BOAT Ocean Village. 0973–838-118. £11/£10. Phil Thompson, Paul Sawyer, Gary Bennetton and Danny Slade .
SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. £6/£4. Graham Gold, Tony Grimley and Si Barry.
SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-2.30am. Ian Ossia, Marshall, Dave Jones, Jamie Griffiths andCraig Bartlett .
SWINDON: FRISKY Brunel Rooms.. 9-2am. £7/£6/£5. Judge Jules. And his bugle!
WARRINGTON: ASTRO FARM The World Nightclub. Info 01270-522-204. 9-2am. £10/£8. Jeremy Healy, Stuart McMillan, Orde Meikle, Kelvin Andrews, Moon Boots, Barry May and Paul Walker.
WOLVERHAMPTON: UK MIDLANDS UK Midalands. 9-2am. £9/£8. Danielle Dichio, Lisa Loud, Fabio Paras, Danny Rampling, Clive Henry, Ashley James and Barry Ashworth.
WORTHING: PURE SEX The Mansion House. Info 01705-642-764. £10/£7. Lee Fisher, Chad Jackson and Dean Savonne.

SUNDAY MAY 19

CHERTSEY: FULL CIRCLE Quay Club. Info 01753-685-158. 4pm-10pm. £6. Danny Rampling and Phil Perry.
EDINBURGH: TASTE The Honeycomb. 11-3am. £5. Fisher and Price pack them in.
LONDON:. SUNNY SIDE UP The Chunnel Club. 9am-8pm. £7/£5. Chris Martin, Jon Marc, Tony Price, Darren Pearce, Drew and Pete Wardman… Rob Da Bank hosts the audio-visual **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. 99p)… Goldie and Grooverider host **METALHEADZ** (The Blue Note. 7-midnight. £7/£4)… Danny Keith and Bluejean are at **MMM CHERRY** (The Vestry. 6.30pm-late)… **QUEER NATION** (The Gardening Club. 0171-497-3153. £6) continues… Aaron Liberator, Tasha Killer Pussies, Gizelle Mizbehaviour are at **COZMOZ** (Elephant & Castle Pub. 6-midnight. £1).

MONDAY MAY 20

BRIGHTON: FULL CIRCLE The Zap. 10-3am. £6. . Colin Dale and Phil Perry… Christian Vogel, Warlock and IBI are at **VERTEX** (Escape. £2.).
DERBY: KEMISTRY The Band Chapel. 7-late. £2. Matt Thompson and John Braden play tonight.
LONDON: CHILLIN' Riki Tik. 8-1am. Free. Jim Masters and guests… Phil Brill and DJ Alice reside at **CLUB TROPICANA** (The Gardening Club. 9-3am. £5/£3.)… James Lavelle, Giles Patterson, Ben Wilcox and Debra continue with **THAT'S HOW IT IS** (Bar Rumba. £3)…

BEDROOM BEDLAM

Mix Tape Of The Month

NAME: Paul Wallace.
CONTACT: 01553-774-796.
BORN: Hillingdon, Middlesex. August 14, 1972.
EXPERIENCE: I started helping out a mobile DJ in 1988 and got some programming experience that way. After buying my first decks, a mate and I started running a club at the local Speedways Bar, playing rave and underground house. I then got to warm up for the commercial crowd on Fridays and Saturdays at Speedways, but I decided to pack it in after about three months. By the summer of 1992, we had been replaced by guest DJs and the manager himself! I had one or two gigs in 1993, including a slot at Vision. But I've just been stuck at home since then.
FAVOURITE DJS: LTJ Bukem, Fabio and Kenny Ken.
FAVOURITE CLUBS: I don't get out much, as I work at night and there are no drum 'n' bass nights around here.
FAVOURITE LABELS: Metalheadz, Good Looking and Moving Shadow.
ALL-TIME FAVOURITE TRACKS: Man Parrish – "Hip Hop Be Bop", 808 State – "Pacific State", 2 Bad Mice – "Underworld EP", Barry White – "I'm Gonna Love You".
CURRENT FAVOURITE TRACKS: Adam F – "Circles" (Section 5), Dave Wallace – "Expressions" (Moving Shadow), Doc Scott – "Drums 95" (Metalheadz), Intense – "Breathless" (Creative Source).
FRUSTRATIONS: First, there's no drum 'n' bass scene round here at all. Second, I have to travel for about 60 miles to get to the nearest record store. And third, that old one about it not being what you know, but who you know.

MUZIK VERDICT: Like some of the people who have influenced him (Reece, Bukem and Fabio), Paul has plunged in at the deep end of jungle having swum around in the darker waters of rave in the early Nineties. Opting for the more melodic, jazzy aspects of drum 'n' bass which are now bewitching so many, his choice of tracks wouldn't be out of place at Speed. Obviously a little hindered by the availablity of records and limited funds, we're mainly talking deep jungle biggies such as Alex Reece's "Pulp Fiction", Chameleon's "Just Close Your Eyes", Dave Wallace's "Expressions" and Flytronix's "Rare Tear". He's also dipped into the past, rolling out Deep Blue's seminal "Sunset Over Stevenage" and Rufige Cru's "Helicopter Tune" remix. But it's so seamlessly mixed that the combination of those lilting refrains and twisting b-lines tap perfectly into the 1996 zeitgeist. There's no show-off dexterity, no Millsian frenzies, just an aquamarine stream of heart-warming tunes which are as enjoyable to listen to at home as they are to groove to on the dancefloor. A tad more attitude and a few months in residency should finely tweak Paul's skills until that Speed booking is imminent.

Paul Wallace

THIS MONTH'S RUNNERS UP
Macca (London)
Stewart Rowell (Kent)
Carla Palcant (Shetland)
Paul Hillyer (London)

DJ PROFILE

TERRY FRANCIS... the UK's best new DJ?

WHERE AND WHEN WERE YOU BORN?

Epsom Hospital, Surrey. July 28, 1966.

HOW DID YOU START DJING?

Myself and a friend called Julian started up an acid house night at Hamiltons wine bar in Leatherhead around 1988, 1989. It was a Friday night and it was a rockers bar, so everyone in there was thinking, "What's this shit this guy is playing?" Around a month later, there were queues to get in. It only held about 200 people, but it was pretty good. A guy came in there one night and he asked if I wanted to play on the south coast. I ended up playing at Sterns. This was in 1990. It was good back then. It had an older crowd, sort of hippified, and I was moving more into playing house and tech house.

HOW WOULD YOU DESCRIBE YOUR DJ SOUND?

I play anything I like. Nothing especially hard, though. I like breakbeat, deep house, techno. Nothing mental, just good music. I mix styles together and, of course, it depends on where I play.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

God knows! That's a real tricky one. I was into funk, rare groove and disco from about the age of 16, so it's probably one of those records. I can't remember what I was given as a child.

AND THE LAST?

The "Where's The Sunshine" EP. It hasn't got an artist's name on it and it's hard to work out the label, but I think it says XLR8R. It has got "Juicy Tracks From Sexy Hacks" written on it, though!

HOW MUCH DO YOU SPEND ON RECORDS A WEEK?

I work two days a week at Swag Records in Croydon and spend that money on records. Probably about £80 per week.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?

Get rid of attitude and get rid of pretentiousness. There just isn't any need for it. Get back to the roots of it all. The better you're doing on the DJ scene, the nicer they are to you. I think some people try to hold you down, they feel a bit threatened. But I think the situation is getting better.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

My mixing ability and picking a tune which other people wouldn't are probably my main strengths. I suppose my biggest weakness is not really pushing myself and not having enough confidence in myself.

WHO ARE YOUR FAVOURITE DJS?

Eddie Richards, Colin Dale, Mr C, Dave Mothersole, Giddy, Femi B, Nathan and Danny M.

AND YOUR FAVOURITE CLUBS?

Plastic People in London, Gators in Bognor and this 17th Century fort on the Isle Of Wight where they put on these really amazing parties. The trouble is I can't actually remember the name!

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd still be a roofer.

WHAT'S NEXT FOR TERRY FRANCIS?

I'm running two record labels at the moment, Eye For Sound with Jiten from Swag and Wiggle with Nathan. I also do the Wiggle Parties with Nathan. We're doing all the records ourselves but, when we get some money to be able to pay them, we're going to release other acts. We've also done three tracks for Grass Green, Eric Powell's label, two as Housey Doings and one as Scallywag, but we've never been paid for them. They all did well and we have been waiting for the money for over two years now. Eric keeps promising it to us but we've never got it. If we had some money, it would really help us along because we'd be able to spend it on a bit more studio equipment.

TERRY FRANCIS – 10 FOR TODAY

1 REALITY CHECKS Billy Nightmare (Sounds 014)
2 DARK FORCES Slam (Soma)
3 SOOTHE Furry Phreaks (LFSF)
4 BARDO HOTEL EP artist unknown (Plastic Bullet)
5 SUNBEAM Navid (Planet Source)
6 CAN YOU FEEL IT? Brothers Vibe Production (Jersey Underground)
7 911 Dimension 13 (Communique)
8 UNTITLED Alien Jazz Quartet (white label)
9 CHEAP KNOB GAGS artist unknown (Cheap Knob Gags 2)
10 I HEAR MY CALLING KOT Featuring Sean Grant (Zestland)

Paul Harris and Nicky Holloway carry on at **WORLD RECESSION** (Velvet Undreground. 10-3am. £5)... Earth Tribe, Pandit G, Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 play at **ANOKHA** (The Blue Note. 10-3am. £5/£3).

TUESDAY MAY 21

COVENTRY: RECEPTIVE VISIONS Browns. 9-2am. £5/£4. Doc Scott, Milos and Neil Trix.

EASTBOURNE: THE ODYSSEY. Info 01232-411-832. 9-2am. £7.50. Allister Whitehead, Al Mackenzie and Paul Hillyer.

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Fabio Paras and Halal Sachs... Martin Larner resides at **GOING UNDERGROUND** (Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2) with guests Normski and Chunky.

MANCHESTER: HACIENDA'S 14TH BIRTHDAY PARTY – PART 1 Hacienda. 9-2am. £2/£1. The celebrations begin with Anlon, Gilly, John and live guests.

WEDNESDAY MAY 22

BIRMINGHAM: DECADENCE Bakers The Club. £5. Angel Moraes, Lee Fisher and Ming.

BRIGHTON: THE WIG! The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis and guests.

LEEDS: d.o.p.e. The Mex. Info 0113-279-3045. 9-2am. £4. Peshay and Mowgli reside with guests.

LONDON: SPACE Bar Rhumba. 10-3am. £5/£3. Ron Trent, Kenny Hawkes and Luke Solomon... Jon Pleased Wimmin and Paul Woods host **PLEASED** (Velvet Underground. 10.30-3am. £6)... Paul "Trouble" Anderson resides at **THE LOFT** (HQ. 0171-813-5266. 9.30-3am. £5)... Terry Mitchell hosts **THE ELECTRIC UNDERGROUND** (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2.).

MANCHESTER: HACIENDA'S 14TH BIRTHDAY PARTY – PART 2 Hacienda. 10-3am. Worldwide Ultimatum hosts, with Carl Cox, Darren Emerson, Trevor Rockliffe, Daz Saund, Craig Walsh, Eric Powell, Nick Warren and The Advent live.

NEWCASTLE: HULLABALOO Newcastle University. 8-late. £7adv. Shindig present you with Graeme Park, Danny Tenaglia and Gordon Kaye.

THURSDAY MAY 23

BIRMINGHAM: MUZIK MAGAZINE SAS AWARDS - AFTER PARTY Bakers. Info 01902-450-011. 9-3am. Danny Tenaglia and Carl Cox. Enough said.

BRISTOL: DREAM Kickers. Info 0117-942-8491. 10-2am. £4/£3. Luv Dup, Piers and Rich F.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiervan and guests.

EDINBURGH: ZOOLOGY Wilkie House. 10.30-3am. free!! Phil Alcock, Gordon Whitackar, Fatty and Dodge Howison... Jeremy Healy is at **COLOURS THURSDAY SPECIAL** (Club Mercado. 11-4am) with Jon Mancini, Boney, Crosby and Darren Mackie... Dave Smith resides at **MINISTRY OF CHOCOLATE** (The Attic. 10-3am. £3) with guests.

HARROGATE: THE FUNK LADS Jimmy's 3. 9-2am. £3. Graeme Park with Edzy.

LEEDS : OLD SKOOL The Faversham. Funky Divas, Talek, Ben Cottrell, DJ Phuz, DJ Groove.

LIVERPOOL: COMPLICITY Garlands. 10-3am. £4. Dave Ralph, Spock and Alan Holt.

LONDON: SPEED Mars. 10-3.30am. £5. Fabio, LTJ Bukem and MC Conrad... Carl Cox hosts **ULTIMATE BASE** (Velvet Underground. Info 01403-267-376. 10-3am) with Jim Masters... Liberator are at **MEGATRIPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5).

MANCHESTER: HACIENDA'S 14TH BIRTDAY PARTY - PART 3 Hacienda. 10-3am. The Logical Progression Tour with Peshay, LTJ Bukem, Grooverider, Tayle, Giles Patterson and PFM live.

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt.

SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian snd Gerard.

FRIDAY 24 MAY

ABERYSTWYTH: ALECHEMY Porkeys. 8-1am. Raggey, DJ Damage and ETP.

BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse. 9-2am. £6/£5. KGB, Stuart Joseph, Steve Moule and Grant James.

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Mark Jarman, Jon Snakehips and Sweat!... Jon Hollis, Mark Jarman and Jem Atkins reside at **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6).

BOURNEMOUTH: BABELICIOUS The Academy. 8-late. Sasha, John Digweed and Matt Booker.

BRADFORD: ASCENSION Lingards. Info 01274-730-032. 10-3am. £5. Tony Walker and Kareem.

BRIGHTON: CLUB FOOT Escape. 10-2am. £6/£5. Call for guest details. Eddie "Flashin'" Fowlkes and Andy Mac... Dave Radall guests at **TUFF RED 7** (The Zap. 10-5am. £7.50/£6.50.) with Eric Powell.

BRISTOL: REVOLUTION Club Leo. Info 0831-493-455. 9.30-3am. £7. Wig Out Special with Judge Jules and Mike Shawe... Charlie Hall, Fabio Paras and Dave Barker guest at **TEMPTATION** (Lakota. 9.30-4am. £7/£6.) with residents Ian Wilkie, Leon Alexander and Jody.

CHERTSEY: SIRENS The Quay Club. 10-late. Dominic Moir, Nick Dare, Dave Hogg, Darren Pleased Wimmin and Chris Coco.

CHESTER: SWEET Blimpers. Info 01244-343-781. 9.30-2am. £7/£6. With guests Russ K-Klass, Jon Da Silva and Phil Cooper.

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Steve Proctor, Timm & Laurie.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Dribbler and The Bill... Chris, Julian & Arron from Liberator are at **LIFT** (Wilkie House. 10.30-3am. £7/£5) with Paul and Euan... Craig Smith and Mikey Stirton play soulful house at **SOLEFUSION** (The Honeycomb. 10-3am).

GATWICK: JOY The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests.

GLASGOW: SLAM Arches. 10.30-3am. £6. Orde Meikle and Stuart McMillan... Jeremy Healy joins Zammo and Micheal Kilkie at **THE RHUMBA CLUB** (The Tunnel. Info 01382-581-140. 10.30-3am).

GUILDFORD: ABSOLUTLEY FABULOUS. Bojanglez. 9-late. £6/£5. Davey G, Nipper and Ravs.

HEREFORD: NAUGHTY BUT NICE The Rooms. 10-2am. £6. Parks & Wilson and Martin Pickard.

KIDDERMINSTER: TUT TUT Knight. 9-2am. £5. Colin Dread.

KILMARNOCK: COLOURS WEST COAST SPECIAL Expo. 9-2am. Jeremy Healy, Jon Mancini, Boney and Darren Mackie.

LEEDS: UP YER RONSON Pleasure Rooms. Info 01132-244-5521. 10-4am. £9/£7. Marshall, Ward and Metzner.

LIVERPOOL: EAST OF EDEN Eden. 9pm-2am. £7. Danny Tenaglia, Rocky & Diesel... Sperm Records host **FREQUENCY** (Clear. 10-3am. £5) with Dave Ralph & Trix.

LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. Ian and Andy celebrate their birthday with DJ Dag, Andrew Weatherall, Gayle San, Billy Nasty, Jon Cooke and Skylab... Angel, Christain Woodyatt and Seb Fontaine get **FRISKY?** (Ministry Of Sound. 10.30-6.30am. £10/£6)... Danny Rampling and Brandon Block guest at **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8) with Steve Lee, Vivien Markey and Luke Pepper... Blu Peter, Mrs Wood and Steven React are at **GARAGE** (Heaven. 9-3am. £7)... Graham Gold and Craig Jensen are at **MAYBE BABY** (Cloud 9. £10)... Tom & Jerry Bouthier guest at **WHOOP IT UP** (The Gardening Club. 11-5am. £8/£6) with Lekker, Joel Xavier, Nick Hook and wee Terry Marks... Miss Barbie, Banj and Ginger Jones play at **SOOPER BITCH** (EC1 Club. Info 0171-226-7792. 10-6am. £10/£4)... Femi B, Jazzy M, Layo, Murf, Unique, Foster and Catfish are at **FLAVOUR** (The End. 10-6am. £10/£8.)... J Saul Kane is at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan & Jon Kahuna... **GLITTERATI** (The Cross. 10.30-4.30am. £12) continues... Roy The Roach, Nic Loveur and Tania guest at **DELICIOUS** (The Boulevard. 10-4am. £9/£7) with Smiffy and James Anthony... Nicky Holloway is at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Keith, Abbey and Clive Allen are at **JAZBAH** (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3)... Jaun Atkins, Ian Pooley, Phil Perry, Eric Powell, Matt Simons, ASAD and Ian O'Brien are at **ABSOLUTE** (Colliseum. Info 0171-582-0300. 10-6am. £10/£7) with Paul Thomas... Eddie Piller, Jean Young, Stuart Kirkman, Kershaw and Ali B are at **MAGIC BUS** (The Blue Note. 10-5am. £7/£5)... Scott Mac and Rob Blake reside at **SLINKY** (Legends. 10-5am. £10/£7/£5)... Graham Gold, Dave Lambert and Darren Pearce all reside at **PEACH** (Leisure Lounge. 10-6am. £7).

MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £6/£5. Jeff Mills and James Holroyd... Todd Terry guests at **HACIENDA'S 14TH BIRTDAY PARTY – PART 4, PLANET SHINE** (Hacienda.. 9.30-3am. £7/£4.) with Nipper, Lady Bump, Pete Robinson and Dave Rofe.

MANSFIELD: RIPE The Yard. 8-2am. £5. Jim Shaft Ryan plays for three hours.

MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Cream Tour with Norman Jay and DJ Pierre.

NEWCASTLE: NICE Planet Earth. 10-2am. £6/£5. Ken Do, Skev, Kelvin Andrews and Hans.

NEWCASTLE-UNDER-LYME: VOYUER Time & Space. 9-2am. £7/£6. With Carl Cox.

NOTTINGHAM: BREEZIN' Deluxe. £8/£6. With Kemistry and Storm.

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. Rad Rice and Mark Stuart.

PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.

PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Twilight Twins, Jeff Van Dyke, Kid Paul, Osaka and Flex.

READING: THE FULL MONTY The Holy Rooms. 10-4am. £8/£7. Lisa Loud and Marvin Connor.

ROMFORD: CULTURE SHOCK '96 Hollywoods. 9-3am. £8/£6. Rachel Auburn, Gareth Cooke, Miss Jo Lively and Steve Goddard.

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Tony De Vit and Luv Dup... Smokin' Jo is at **PURE REPUBLIC** (The Republic. 9.30-4am. £6/£5) with Dino, Paul Ingall, Greg Robinson and Solid State.

SOUTHAMPTON: FUNK JUNKIE Jolly's. Info 0378-638-172. 9-2am. £5/£4. Babe & Funkglan, Andy McMinn.

STAFFORD: SWOON Colliseum. Info 01785-229-384. 9-2am. £7/£5. Al Mackenzie and Angel.

STOKE-ON-TRENT: SIN CITY The Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Ian Ossia, Sanjay Craig Campbell and John Taylor.

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-2.30am. Pimp Special with Graeme Park, Dave Seaman, Danny Hussain, Danny Slade and Andy Cleeton.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-6am. £12/£10. Time Flies with Jon Pleased Wimmin, Luke Neville, Craig Bartlett, Dave Jones, Slipmatt, Dougal, Clarkee and Menace.

TORQUAY: DV8 The Monastery. 11.30-5am. £7/£6. Martin Pickard, Adrian C, Jo Shiva and Jeff Bass.

WOLVERHAMPTON: MUZIK MAGAZINE - FIRST BIRTHDAY PARTY UK Midlands, Foxes Lane. 01902-450-011. 9-late. £8. Armand Van Helden, Roger Sanchez, LTJ Bukem, Alex Reece, Darren Emerson, Slam and Dave Angel.

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. DJ Heaven, Amanda Hammond and Malcom Dale.

SATURDAY MAY 25

ABERDEEN: EXODUS Exodus. 10-late. Hi23, Titch Electric Indigo and Chris Knox.

ALDERLEY EDGE: PENELOPE PITSTOP'S Millennium. 10-3am. £10. Nev Johnson, Jason Herd, Rob & Pat Drury and Craig Jon.

BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. Ramos, Spinback, NS, X Fade amd MC Ninja.

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Saturdays 9pm-4am

residents: main room: neil hinde (Lisa Marie Experience) pat barry.
cafe bar: future drum + bass with parrot + pipes.

guests:
18/05/96: Heller + Farley (Boys Own), Frankie Feliciano (NYC)
25/05/96: Danny Tenaglia, Blake Baxter (Detroit)
01/06/96: Ron Trent (Chicago), Gusto (NYC), Ashley Beedle (XPress 2)
08/06/96: Kevin Saunderson (Inner City), Robert Owens
15/06/96: Claudio Coccoluto, Harvey (MoS)
22/06/96: Paul 'Trouble' Anderson, Kelvin Andrews

admission: £7.00 NUS + Members/£9.00
funky post modernist deconstruction: Bespoke

Fridays 9.30pm-4am: The Feel Good Factor

residents: main room: paul ingall + dino
cafe bar: on a funky tip/ winston, solid state+greg robinson

guests:
17/05/96: Jose (Cafe Del Mar) + Princess Julia
24/05/96: Smokin' Jo + John Allen
31/05/96: Al Mackenzie + Mark Wilkinson
07/06/96: Nicky Holloway + Gordon Kaye
14/06/96: Parks + Wilson, Andy Carrol (Cream)
21/06/96: Anthony Pappa, K-Klass (Carl + Andy)

admission: £5.00 NUS + Members/£6.00

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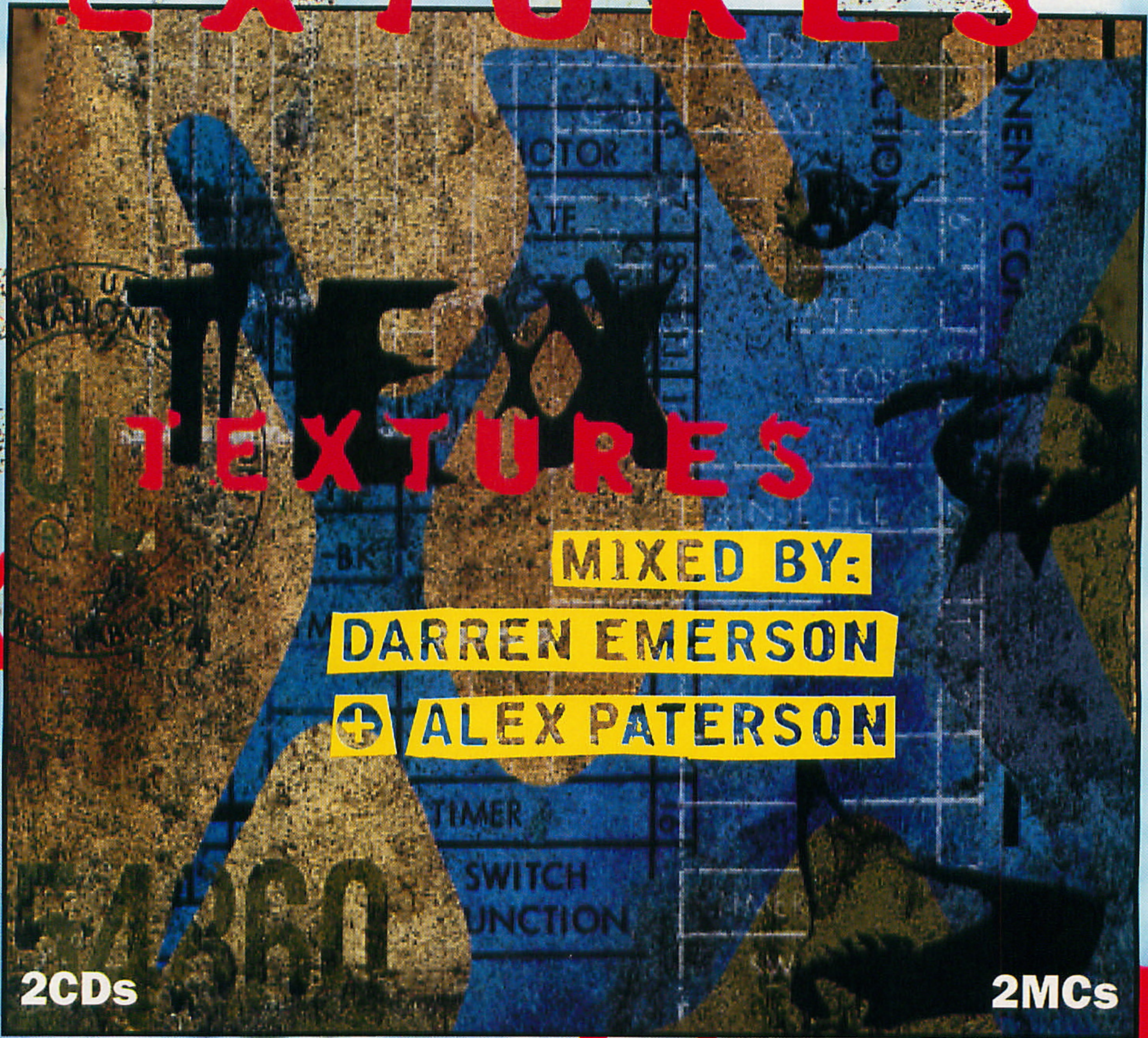

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ONE OF THE FACES...

Muzik's guide to those clubbers you never see the back of

EMMA HENRY

Spotted at Full Circle, Back To Basics, Strutt and back rooms everywhere

Born: Cambridge, in 1974.
Occupation: Ballet dancer.

Would you consider yourself to be a face on the scene?
Yes, a concave, deformed one. I've got a dodgy face!

What are your favourite clubs?
Full Circle's all-dayers and Strutt. Full respect to Strutt promoters Chris and Francesca because their last bash, with Richie Hawtin, was excellent!

Favourite DJs?
Daz Quale and, of course, Uncle Jim. Er, Masters that is.

Roughly how much money do you spend on records every month?
Zilch.

What were the last records you bought?
Tariq Unit – "Honeybun"
Jacob's Optical Stairway – "Stairway"
Underworld – "Second Toughest"

What is your all time club classic?
Black Lace – "Agadoo"

What is your most memorable moment in a club?
After one Full Circle, we all went back to the Ministry for a private sesh and my best mate, Baldy Brian, got very messy. He was wearing a feather boa and heels with his ears taped down by masking tape, and he threatened to give Charlie Hall a good seeing to with his bonce. Then he said, "Watch out Ben 'Smooth' Turner, you're next..."

What was your worst moment in a club?
Also at the Ministry, at Open All Hours, when they started to advertise Frisky. We ripped the posters down and danced on them in disgust.

Which DJ would you most like to go to bed with and why?
Pat "Steamin'" Sharpe, for quite obvious reasons, and Uncle Jim, because he uses me as a sex slave.

Which DJ would you most like to hang and why?
Derrick May, for crimes against cheese. Girls just aren't safe when Transman's on the case!

How do you relax?
Spliffmongously, at home with my two kittens, Cushty-la and Awesome.

BELFAST: WISDOM Network. 8-late. £6. With Mark Jackson and Eamon Beagon.

BIRMINGHAM: RENAISSANCE BANK HOLIDAY BALL The Que Club. Info 01782-717-872. 9-7am. £28. Jeremy Healy, John Digweed, Fathers Of Sound, Dave Seaman, Ian Ossia, Alex Neri, Nigel Dawson, Marc Auerbach and Bedrock live... Judge Jules has some **FUN! (Steering Wheel. Info 0121-622-1332. 10-late. £8)** with Roger The Doctor and The Background Boys... Justin Robertson and Christian James are at **WOBBLE (Venue. Info 0121-233-0339. 11-7am. £8/£6)** with Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... Al McKenzie guests at **MISS MONEYPENNIES (Bonds. 9.30-late. £12/£9.50)**... Scott Bond and Andy Cleeton host a resident's party at **REPUBLICA (Bakers. Info 0121-633-3839. 10-late. £8/£6/£5).**

BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Sasha & Marie live, Rick Bonnetti and Dean Bell.

BRIGHTON: THE ESSENTIAL MUSIC FESTIVAL Stanmer Pier. The Prodigy, Dreadzone, System 7, Fluke, The Aloof, Underworld, Eat Static, Mark Stewart And The Mafia, Spooky, Goldie, Grooverider, Fabio, Roni Size, LTJ Bukem, DJ Krust, DJ Crystal, Carl Cox, Andrew Weatherall, Aphex Twin, Craig Walsh and James Lavelle... Ross Allen, Cutmaster Swift and Robert Luis are at **VIBEZ EXPRESS (The Concorde. Info 0374-841-221. 10-2am. £5/£4)**... John Kelly and Marcus Saunderson are at **KINKY CASINO (Escape. 10-2am. 6£/£2.).**

BRISTOL: SATURDAYS Lakota. 9.30-6am. £10/£8. Fat Tony, Jeremy Healy, Tony Clarke, Craig Campbell, Mike Shaw, Ben Hudson, Andy Smith, Grayson Shipley and Ivor Wilson.

BURNLEY: JAMBARU Club XPO. 7-2am. £10/£8. Guests Tony Humphries, Paul "Trouble" Anderson, Paul Taylor, Neil Metzner and Paul Murray.

CHERTSEY: WOK A LA CARTE The Quay Club. Info 01483-456-987. 9-2am. £8/£7/£6. Jon Marsh, The Fabulous Hutchinson Brothers, Joe Flannagan & Richard Bithle.

COALVILLE: PASSION Emporium. 9-6am. £7.50. Al McKenzie, Luv Dup, Tom & Jerry Bouthier, JFK, Andy Weaver, Cecil Moore, Sensual Moore, Jack & Daniels, Nick Correlli and Biko.

DERBY: PROGRESS Conservatory. 9-2am. £9. Lisa Loud, Tony De Vit, Pete & Russell.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Mark Dixon and Kenny Hawkes.

EDINBURGH: STRIPPED La Belle Angele. 10.30-3.30am. £6. Zammo and Kris Keegan... Craig and Huggy are at **BURGER QUEEN (Club Mercado. 11-3am. £7/£6).**

GILLINGHAM: LARGE AS LIFE Upstairs. 9-2am. Dominic Moir, Robbie Collins and Dean Wilson.

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8. Harri, Dominic and Oscar reside... Graeme Park, Tommy D, Gareth Sommerville, Tall Paul, Andy Carroll and Mathew Roberts play at **CREAM (The Arches. Info 0891-518-200. 10-4am. £14)**... Joey Beltram guests at **IT (The Arena. 11-4am.)** with Kara.

HASTINGS: PIER PRESSURE The Pier. 2pm-2am. All-day special with Rachel Auburn, Graham Gold, Adam H, Danny M and Anthony Coombs.

HULL: QUENCH Room. 10-4am. £8/£7/£6. With Luke Solomon, Steve Dove, Pork Recordings, Jeff Ibson, Patrick Garry, Mark Bliss and Alfonzo all playing.

LEEDS: BACK TO BASICS Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10. Danny Tenaglia, Rob Acteson, Blake Baxter, Jam MCs, Ralph Lawson and Huggy... Jeff Mills and The Advent are at **THE ORBIT (After Dark. Info 01132-523-542. 9-2am. £10/£8)** with John, Nigel and Mark... **VAGUE (Wherehouse. 0113-246-1033. 10-4.30am. £10/£8)** continues with Trannies With Attitude... Kev Wharton is at **CLUB MEX (Mex. 9-3am. £5/£4.)** with Carl Bedford & Dean Martin.

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9-2am. £10/£7. Pete Tong, Jon Pleased Wimmin, Allister Whitehead, Andy Carroll, Paul Bleasdale, James Barton, LTJ Bukem, Peshay, Tayla, Conrad and a live performance from PFM... Danny "Budha" Morales and Chandrike are at **CREATION (Clear. 10-5am. £10/£7).**

LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10. Marcus Wyatt and CJ Mackintosh... Seb Fontaine, Luke Neville, Craig Richards and Dizire Dubfire host **MALIBU STACEY (Hanover Grand. Info 0181-964-9132. 10-5am. £12)**... Brandon Block, Steve Lee, Laurence Nelson, Simon Webdale and Danny Keith are at **CLUB FOR LIFE (Gardening Club 2. Info 0171-497-3153. 10.30-6am. £12/£10 Life Organ members.)**... Roy The Roach, Dean Thatcher, DJ Deep, Marshall Jefferson, Luke Vibert, Jon Carter, Derek Dahlarge and Barnsley play at **KINGSIZE (Complex. 10-5.30am. £12/£10.)** with James White and Alan Chamberlain... Paul Gardener and The Boot Boys are at **JUST CAN'T GET ENOUGH (The Gardening Club. 10.30-5am. £12/£10)**... Alex Gold, Stuart Patterson and Johnny Freeman are at **TIGERLILLY (The Double Bass. 10-3am. £10/£5)**... Steve Proctor, Paul Gotel, Breeze, Dayrl Gibson, Rad Rice, Andy Morris and Arron are at **JETSET (Leisure Lounge. 10-6am. £12/£10)**... Hippie Torales, Frankie Foncett, Gareth Cooke and Sam "Deep" Tongue play at **RELEASE THE PRESSURE (Paramount City. Info 0171-287-0503. 9-4am. £10/£8)**... Giles Patterson and Ben Wilcox host their monthly **FAR EAST (The Blue Note. 10-5am. £8)**... Kumo, Hijacker, Mr C, Alex Reece and guests play at **CYCLONE (The End. 11-7am. £13/£10.)**... Nicky Holloway and Chris Good reside at **THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8)**... Keith Fielder, Paul Tibbs and Russ Cox host a resident's party at **SEX LOVE & MOTION (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5)**... James Anthony and Martin Larner invite more guests to **LUVIN' IT (Rock Cafe. 9-3am)**... TWA, Jim "Shaft" Ryan, Steve Lee, Steve Harvey, Phil Perry, Craig Walsh, Simeon, Rory O'More, Andy Colver, Mark Storf and Jason Hurt all play at **UNITED KINGDOM (Club UK. 10-6am. £12/£10)** wiht a PA from Love Deluxe... Tall Paul, Tony De Vit, Malcom and Ian M reside at **TRADE (Turnmills. Info 0171-250-3409. 3am-1pm)**... Bobbi & Steve reside at **GARAGE CITY (Bar Rumba.. 10-6am. £10)**... **AWOL (SW1 Club. Info 0171-613-4770. 10-6am. £12/£10)**... Darren Darling, Lisa Pin-Up and Tim Tabletop are at **BAMBINA (Venom. Info 0171-734-7110. 11-4am. £12)**... Craig Dimech resides at **THE SATELLITE CLUB (The Colliseum. 10-6am. £12).**

MANCHESTER: THE HACIENDA. 9.30-3am. £12/£10/£9. Graeme Park, Tom Wainwright, Bob Langley and Dick Johnson... Pete Tong and Mark Moore guest at **GOLDEN (Sankeys Soap. Info 01782-621-454. 9.30-4am. £12/£10.)** with Dean Wilson and Pete Bromley... Tom &Jerry Bouthier, Bowa, Roo, John Waddicker, Paul Walker, Absolute, John McCready, Patrick Smoove and Q-Tex celebrate **LIFE'S FOURTH BIRTHDAY PARTY (Bowlers. Info 0345-573-521. 8-2am. £15.)**... Neon Leon is at **HOLY CITY ZOO (Holy City Zoo. 9.30-2am. £10)** with Planet Janet and Robin Curley... Pat Riddell at **REJOICE (Robinski's Wallet. 11-2am. £2).**

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-218-795. 9-4am. Chris & James, Doc Martin and Glen Woods.

NEWCASTLE: SHINDIG Riverside. 9-3am, £7/£6. Gordon Kaye, Anthony Pappa, Luke Slater, Scott and Scooby.

NEWCASTLE-UNDER-LYME: SPOILT Time And Space. Info 0385-245-402. 9.30-2am. £9/£7. Patrick Smooth, Tom Wainwright, Alex Cooke, Chris Lyons, Daz Quayle, Mark Turner and Antony Craze.

NOTTINGHAM: 100% PURE DELUXE Deluxe. 9.30- late. £10/£8. Paul Oakenfold, Jon Da Silva, ... Tony DeVit and Junior Perez are guests at **THE HOUSE (The House. 10-late. £8)** with Jon Of The Wicked Bitches and Dino.

PAISLEY: CLUB.69 Roxy's. Info 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

PITSEA: GLOW The Playground. 9-2am. £5. Pete Wardman.

PORTRUSH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Quiver and Col Hamilton.

PRESTON: FEEL The Venue. Info 01772-258-382. £8/£6. Paul Bleasdale, George Thompson and Matt Bell... **COSY (The Institute. 9.30-2am. £5/£4)** features Adam Southwood, Andy Parker and Parker and Jamie.

RINGWOOD: FANCY THAT! The Manor. 10-2am. With guests K Klass and John 00 Fleming.

SHEFFIELD: GATECRASHER The Arches. Info 0121-605-8960. 9.30-6am. £12/£10. Jon Pleased Wimmin, John Kelly, Mark Moore, Scott Bond and Guy Ornadel... The Cream Tour visits **LOVE TO BE (Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8)**... Blake Baxter and Lil Louie Vega are at **SATURDAY AT REPUBLIC (The Republic. 9-4am. £9/£7)** with Neil Hinde, Pat Barry & Pipes.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. £6/£4. Adrian Luvdup and Si Barry.

SWANSEA: ESSENCE Escape. 01834-812-570. 9-2.30am. With guests Norman Jay, Lee Fisher, Danny Slade, Jamie Griffeths, Craig Bartlett and Dave Jones.

SWINDON: FRISKY Brunel Rooms. 9-3am. £7. Mike Shawe, Ian Wilkie and James Savage.

WARRINGTON: ASTRO FARM The World Nightclub. Info 01270-522-204. 9-2am. £10/£8. Sister Bliss, Kelvin Andrews, Moonboots, Barry May and Paul Walker.

WOLVERHAMPTON: UP YER ANGLO ITALIAN PART 2 UK Midlands. 9-2am. £9/£8. Call venue for details.

WORCESTER: WET DREAM Zig Zags. Info 01905-619-069. 9.30-2am. £5/£4. Wet Dream presents The Italian Job with Don Carlos and Tony Sanchez.

WORTHING: PURE SEX Mansion House. Info01705-642-764. £10/£7. Sarah Chapman, Stu Rising, Chris Woodyatt & Steve Conway.

SUNDAY MAY 26

BIRMINGHAM: NOISEMPIRE Club XL. Info 0115-985-7614. 10-6am. £7.50. Eric Powell, Surgeon, Fergus and Ade Fenton... Jeremy Healy, Paul Harris, Mike E Bloc, Craig Campbell and Lee Fisher are at the **DECADENCE ALL-NIGHTER (Bakers. 11-6am).**

CHERTSEY: FULL CIRCLE Quay Club. Info 01753-685-158. 4-10pm. £6. Guests Jon Pleased Wimmin and Phil Perry.

EDINBURGH: TASTE The Honeycomb. 11-3am. £5. Fisher and Price pack them in.

GLASGOW: VEGAS The Arches. 10.30-3am. £5. Dave Crolla, Barry Whyte and Richard Howie.

LONDON: DEBBIE'S ON CLOUD 9 Cloud 9. Info 0171-328-4711. 10-7am. £12/£10. Jeremy Healy, Ross Travil, Craig Jenson, Chris & James, Dave Suave, Sweet Peach, Slinky McVelvet, Dave Rose and Alec Soundwave... Rob Parish, Drew, Pete Wardman, Chris Hamilton and Darren Pearce all spin at **SUNNY SIDE UP (The Chunnel Club. 9am-8pm. £7/£5)**... Goldie and Grooverider host **METALHEADZ (The Blue Note. 7-midnight. £7/£4)**... Luke Howard and Princess Julia continue at **QUEER NATION (The Gardening Club. 10-3.30am. £6.)**... Aaron Liberator, Tasha Killer Pussies, Gizelle Mizbehaviour and guests are at **COZMOZ (Elephant & Castle Pub. 6-midnight. £1).**

MONDAY MAY 27

BRIGHTON: MALIBU STACEY The Zap. 10-late. Seb Fontaine, Mark Moore, John Kelly and all your favourite residents.

LONDON: STRUTT DELUXE Central London Victorian Hall. Info 0181-964-3172. £11. Jeff Mills performs on three decks alongside Alex Knight, John Kennedy, Nick James, Anton, Tom and Josh, with Bandulu live on stage... Kenny Stone is at **SUNNY SIDE UP (The Chunnel Club. 9am-9pm. £7/£5)** with Hot Rod, Andy Lewis, Drew, Simon Hill and Darren Pearce... Jim Masters is **CHILLIN' (Riki Tik. 8-1am. Free)**... Earth Tribe, Pandit G, Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 play at **ANOKHA (The Blue Note. 10-3am.£5/£3)**... Nicky Holloway and Paul Harris continue with **WORLD RECESSION (Velvet Undreground. 10-3am. £5).**

MIDDLSEBOROUGH: SUGAR SHACK Empire. £8. Bank Holiday special with Danny Tenaglia.

PORTSMOUTH: VURT PRESENTS LAKOTA Harry Limes. Info 01705-870-717. 9-2am. £6/£5. Jody, Ian Wilkie and Leon Alexander.

TUESDAY MAY 28

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Phil Perry and Fabio Paras... Martin Larner is **GOING UNDERGROUND (Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2).**

MANCHESTER: STONELOVE Hacienda. 9-late. £2.50/£1. Anton, Gilly and John.

WEDNESDAY MAY 29

BIRMINGHAM: DECADENCE Bakers. £5. Jon Marsh.

BRIGHTON: THE WIG! The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis and guests.

DUNDEE: HIGHLANDER Fat Sams. Info 01382-451-427. 9.30-2.30am. £4. Guests include Bandulu live on stage, Eat Not Sold, Space DJZ and DJ Skylab.

LEEDS: d.o.p.e. The Mex. Info 0113-279-3045. 9-2am. £4. Peshay, Mowgli and guests.

LONDON: PLEASED Velvet Underground. 10-3am. £6/£5. Join host Jon Pleased Wimmin with guest Paul Woods... Paul "Trouble" Anderson continues at **THE LOFT (HQ. Info 0171-813-5266. 9.30-3am. £5)**... Kevin Mackay spins at **SPACE (Bar Rhumba. 10-3am. £5/£3)** with Kenny Hawkes and Luke Solomon...

MUZIK MAGAZINE

FIRST BIRTHDAY PARTY

The only official Muzik birthday party. Friday May 24th.

UK Midlands, Foxes Lane, Wolverhampton. 9-late.
£9 on the door/£8 in advance

DJs on the night

house room
ROGER SANCHEZ
ARMAND VAN HELDEN

techno room
DARREN EMERSON (Underworld)
DAVE ANGEL
SLAM

drum 'n' bass room
LTJ BUKEM
ALEX REECE

Call 01902-450-011 for ticket details

Voted Music Magazine Of The Year

MUZIK

THE NEW TESTAMENT OF CLUB CULTURE

new issue out may 15

Terry Mitchell resides at **THE ELECTRIC UNDERGROUND** (The Gardening Club. Info 0181-317-4726. 10-3am. £5.).

MANCHESTER: THE SECRET SERVICE Hacienda. 10-3am. £7/£5. Eastern Bloc hosts with Angel Moraes, Dean Wilson, Stuart Douglas, Ralph Lawson, John Berry, Justin Robertson, Mark Turner and Huggy.

THURSDAY MAY 30

BRIGHTON: THE ESCAPE Escape. 10-2am. With Jeff Mills.

BRISTOL: DREAM Kickers. Info 0117-942-8491. 10-2am. £4/£3. Simon Owen and Russell Salisbury, Rich F and Adam Dowding.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2 Liam Dollard, Warren Kiervan and guests.

EDINBURGH: MINISTRY OF CHOCOLATE The Attic. 10-3am. £3. Dave Smith and guests.

HARROGATE: THE FUNK LADS Jimmy's 3. 9-2am. £3. Hippy Torales and Edzy.

LIVERPOOL: COMPLICITY Garlands. 10-3am. £4. Paul Kane, Spock and Alan Holt… Andy Mac, Steve Tauge and Alex Buchanan play deep house at **SPICE** (La Bateau. 10-2am. £4/£3).

LONDON: SPEED Mars. Info 0171-439-4655. 10-3.30am. £5. LTJ Bukem and Fabio… Arthur C Clarke plays at **MEGATRIPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)… Carl Cox and Jim Masters host **ULTIMATE BASE** (Velvet Underground. 01403-267-376. 10-3am. £6)… The Leaf Label host **SPRAWL** (Cafe Internet. Info 0181-883-0972. 7-11pm. £3) with guests Witchman, Boymerang, Twisted Science and DJ Tony Morley.

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt.

SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian snd Gerard.

FRIDAY MAY 31

ABERDEEN: THINK AGAIN The Pelican. 9-2am. Jeff Mills & Titch.

ABERYSTWYTH: HARDCORE MAYHEM Porkeys. Info 01970-880-373. 8-1am. Druid and MC Sharkey.

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. £7/£6. Jon Hollis and guests… Mark Jarman and Jem Atkins are at **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6) with Jon Hollis.

BOGNOR REGIS: LIQUID The Empire Club. Info 01705-828-943. 9-3am. £6.50. Matt Bently, Aubrey, Alex Knight and Unique.

BOURNEMOUTH: THE WOBBLE TOUR The Academy. 8-late. £7/£5. Wobble Tour with Phil Gifford, Si Long and Steve Harvey.

BRIGHTON: CLUB FOOT Escape. Info 01273-726-311. 10-2am. £6/£5. Neon Leon and Kenny Fabulous… Danny Rampling is at **TUFF RED 7**(The Zap. 10-3.30am. £7.50/£6.50.) with Eric Powell.

BRISTOL: TEMPTATION Lakota. 9.30-4am. £7/£6/£5. David Holmes, Trevor Rockliffe, Jamie Anderson, Leon Alexander, Ian Wilkie, Jody and Yum Yum live on stage… Nancy Noise, Craig Bartlett and Dave Jones guest at **REVOLUTION** (Club Leo. Info 0831-493-455. 9.30-3am. £7) with Nick Warren, Maurice and Paul Morrissey.

CHERTSEY: SIRENS The Quay Club. 10-late. Mark Wilkinson, Joey Negro, Dominic Moir, Nick Dare, Lindy Layton and Little Andy.

CHESTER: SWEET Blimpers. Info 01244-343-781. 9.30-2am. £7/£6. Residents night with Russ K-Klass and Phil Cooper.

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Residents Timm & Laurie spin.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribbler… Resident's night at **SUBLIME** (Wilkie House. Info 0131-668-3043. 10-3am. £8/£6) with Billie Caldwell, Idge, Ken Wright, Gary McIntosh and Gordon Mac.

GATWICK: JOY The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests.

GLASGOW: SLAM Arches. 10.30-3am. £6. Meikle and McMillan… Boney, Jon Mancini and Tim Deluxe are at **COLOURS/MINSTRY OF SOUND** (Sub Club. 10-3am).

GUILDFORD: ABSOLUTLEY FABULOUS. Bojanglez. Info 01483-304-202. 9-late. £6/£5. Davey G, Nipper and Ravs.

HEREFORD: NAUGHTY BUT NICE The Rooms. 9-2am. £6. . Judge Jules and Nancy Noise.

HULL: DEJA VU Room. Info 01482-218-705. 9-4am. £9. Love To Be Tour with Jeremy Healy, Christian Woodyatt and Tony Walker.

KIDDERMINSTER: TUT TUT Knights Nite Club. 9-2am. £5. Chris Anslow from Cleveland City.

LEEDS: UP YER RONSON Music Factory. Info 0113-244-5521. 10-4am. £9/£7. Marshall and guests.

LINTON: MORE TEA VICAR MAY BALL Chilford Hall. Info 01223-515-957. 8-6am. £30. Paul Oakenfold, Tony De Vit, Jon Pleased Wimmin, Graham Gold, Luv Dup, Dave Valintine, Mark Russell, Norman Jay, Bob Jones, Grant Nelson, Gary Dennis, Max Rees and Shades Of Rythem live.

LIVERPOOL: FULL ON Nation. Info 0151-709-1693. 10-6am. £10. Graeme Park, Tom Wainwright, Laurent Garnier, The Chemical Brothers, Carl Cox, Jeremy Healy, Paul Bleasdale, James Barton, Andy Carroll and Les Ryder. Scan-X perform one of their wild PAs… Rocky & Diesel reside at **EAST OF EDEN** (Eden. 9-2am. £7) with very special guests…

LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. Dave Clarke, Dave Angel, Justin Robertson, LTJ Bukem, James Lavelle, Andy Curley, Serotina and Jon Cooke… Derrick May, Luke Slater, Dean Thatcher and Tony Syian are at **ABSOLUTE** (Colliseum. Info 0171-582-0300. 10-6am. £10/£7) with Mr C, Craig Thomas, Kenny C and Stacy… **GLITTERATI** (The Cross. 10.30-4.30am. £12)… Lee FIsher from Mother is at **MAYBE BABY** (Cloud 9. £10) with Sister Bliss, John Casey, Justin McCann and Dave Rose… Blu Peter, Steven React and Mrs Wood reside at **GARAGE** (Heaven. 0171-839-5210. 9-3am. £7)… Judge Jules, Laurence Nelson, Tall Paul, Steve Lee and Malcolm play at **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8)… Rad Rice guests at **WHOOP IT UP** (The Gardening Club. 11-5am. £8/£6.) with Lekker, Nick Hook, Terry Marks and Joel Xavier… Eddie Piller, Jean Young, Stuart Kirkman, Kershaw and Ali B play the best Acid Jazz at **MAGIC BUS** (The Blue Note. 10-5am. £7/£5)… Pete Wardman, Brandon Block and Hutchie are at **DELICIOUS** (The Boulevard. 10-4am. £9/£7) with Smiffy and James Anthony… David Holmes and Danny Briotti are at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna… Lloyd Wakesman and Winston Devine are at **FUSE** (The Paradise Bar. 8-2am. £5/£4/£3.) playing quality house music… Paul Haris, Matt King, Mark Felton and Chris James spin at **SOOPER BITCH** (EC1 Club. Info 0171-226-7792. 10-6am. £10/£4)… Brendan Downing, Tim Webster and Jon Tully play a wide selection of underground house and soul at **INDULGE** (The Brix. Info 0171-738-6604. 11-6am. £7)… Nicky Holloway invites another guest to **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)… Graham Gold, Dave Lambert and Darren Pearce continue at **PEACH** (Leisure Lounge. 10-6am. £7)… Rob Blake and Scott Mac are at **SLINKY** (Legends. 10-5am. £10/£7/£5) with guests… Keith, Abbey and Clive Allen carry on at the **JAZBAH** (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3).

MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £6/£5. Billy Nasty and James Holroyd… Dave Law, Nipper, Jay Brown, Dave Rofe and Pete Robinson are at **PLANET SHINE** (Hacienda. 9.30-3am. £7/£4.)

MANSFIELD: RIPE The Yard. 8-2am. £5. Ian Ossia spins a three-hour set.

MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Armand Van Helden and Phil Faversham.

NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Burger Queen night with Craig, Huggy, Skev, Hans and Kendoh.

NEWCASTLE-UNDER-LYME: VOYUER Time & Space. 9-2am. £8/£7. Nothern Exposure night with Sasha and John Digweed.

NOTTINGHAM: VELOC'E The Marcus Garvey Centre. Info 0115-970-3338. 10-6am. £10/£7. Eddie "Flashin'" Fowlkes, Joey Beltram, Fergus, Nail and Marcus Panface.

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. Stress Night with Antony Pappa and Zammo.

PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Ben Rubin, Al, Twilight Twins, Jeff Van Dyke, Kid Paul, Sign, Osaka and Flex.

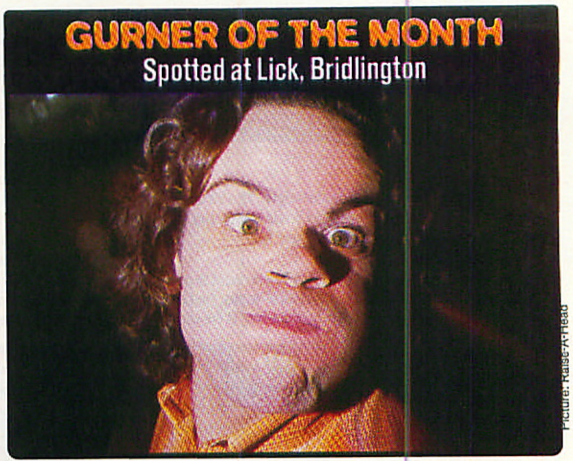
PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.

READING: CHECKPOINT CHARLIE (Alleycat Live. Info 0171-486-1877. 9-4am. £9/£8. LTJ Bukem, Tall Paul, Rad Rice, Richard Ford, Pierre and Stripe… Norman Jay is at **THE FULL MONTY** (The Holy Rooms. 10-4am. £8/£7) with Daniele Dighio (QPR) and Tom Costello.

ROMFORD: CULTURE SHOCK '96 Hollywoods. 9-3am. £8/£6. Sister Bliss, John Kelly, Tony Grimley, Gareth Cooke and Terry Green.

GURNER OF THE MONTH

Spotted at Lick, Bridlington



Picture: Raise-A-Head

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Mark Moore, Luv Dup, Marc Auerbach and Mike Parry… Al Mackenzie and Mark Wilkinson are at **PURE REPUBLIC** (The Republic. 9.30-4am. £5) with Dino, Paul Ingall, Greg Robinson and Solid State.

SOUTHAMPTON: CERT 18 Jolly's. Info 0378-863-111. 9-2am. £5/£4/£3. Gayle San and residents.

STAFFORD: SWOON Colliseum. Info 01785-229-384. 9-2am. £7/£5. Jon Pleased Wimmin & Mark Rowley.

STOKE-ON-TRENT: SIN CITY The Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Al Mackenzie, Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-2.30am. Luv Dup, Farley Jackmaster Funk, Danny Slade and Andy Cleeton.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-3am. £7/£6/£5. Tall Paul, Kenny Ken, Grooverider and DJ Lee in the jungle room.

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Tasty Tim, Amanda Hammond and Malcom Dale.

SATURDAY 1 JUNE

ABERDEEN: EXODUS Exodus Nightclub. 10-late. Mr C with Hi23, Titch and Chris Knox.

BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. SY Supreme, NS, X Fade amd MC Ninja.

BELFAST: WISDOM Network. 8-1.30am. £7. Vertigo, Mark Jackson and Eamon Beagon.

BIRMINGHAM: REPUBLICA Bakers. 10-late. £8/£6/£5. Tall Paul, Scott Bond and Andy Cleeton… Jeremy Healy, Judge Jules and K-Klass, Paul Roberts, Russ Morgan and Matt Booker spin at **CREAM** (The Que Club. Info 0891-518-200. 10-6am. £18)… Patrick Smoove and Allister Whitehead have some **FUN!** (Steering Wheel. Info 0121-622-1332. 10-late. £8)… Jeremy Healy and Dave Clarke are at **WOBBLE** (Venue. Info 0121-233-0339. 11-7am. £8/£6.)… Danny Whitcock and Breeze are at **MISS MONEYPENNIES** (Bonds. 9.30-late. £12/£9.50).

BLACKPOOL: FEDERATION The Main Entrance. £6/£5. With Dean Bell.

BRIGHTON: KINKY CASINO Escape. Info 01273-726-311. 10-2am. £6.50. Franco Moragi, Pete Haywood and Paul Clarke… Nipper "Deep" Downey is at **THE PUSSYCAT CLUB** (The Zap. 10-4am. £7/£6.).

BRISTOL: SATURDAYS Lakota. 9.30-6am. £10/£8. Jim Shaft Ryan, Ian Ossia, Nathan Hope, Grayson Shipley and Ivor Wilson.

BURNLEY: JAMBARU Club XPO. 9-2am. £10/£8. Allister Whithead, Gordon Kaye, Paul Taylor, Neil Metzner and Paul Murray.

DERBY: PROGRESS Conservatory. 9-2am. £9. Call for guest details.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Stuart McMillan and Johnny Moy.

DUNDEE: HIGHLANDER Lucifer's Mill. Info 01382-451-427. 7.30-midnight. £4. Ruby and DJs Eat Not Sold.

EDINBURGH: YIP YAP La Belle Angele. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown… **COLOURS** (Club Mercado. 11-4am) features Jon Mancini, Boney, Darren Mackie and Crosby.

GILLINGHAM: LARGE AS LIFE Upstairs. 9-2am. Pete Doyle, Robbie Collins and Dean Wilson.

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8. Harri, Dominic and Oscar… Jeff Mills plays at **IT** (The Arena. 10-3am.) with Kara.

LEEDS: THE ORBIT After Dark. Info 01132-523-542. 9-2am. £10/£8. John, Nigel and Mark… Paul Murray plays at **CLUB MEX** (Mex. 9-3am. £5/£4.) with Carl Bedford and Dean Martin… Norman Jay, Paul Bleasdale and Alex Knight guest at **BACK TO BASICS** (Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10) with Huggy and Ralph Lawson… **VAGUE** (Wherehouse. Info 0113-246-1033. 10-4.30am. £10/£8) continues.

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9.30-2am. £10/£7. Judge Jules, K-Klass, John Locke, Andrew Weatherall, Scream Team, Andy Carroll, James Barton and Paul Bleasdale… Frankie Foncett guests at **CREATION** (Clear. 10-5am. £10/£7)… LTJ Bukem and MC Conrad are at **JOURNEYS INTO THE ECLECTIC** (The Haigh Venue. £5/£4).

LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10. CJ Mackintosh, Frankie Foncett and guests… Brandon Block and Paul Gardener are at **CLUB FOR LIFE** (Gardening Club 2. Info 0171-497-3153. 10.30-6am. £12/£10 Life Organ members)… Nicky Holloway and Chris Good are at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)… Fabio Paras, Danny Rampling, Phil Gifford and Steve Goddard guest at **JETSET** (Leisure Lounge. 10-6am. £12/£10) with Andy Morris and Arron… Dr Bob Jones, Paul "Trouble" Anderson and David Havlin reside at **LIFT** (THe Blue Note. 10-5am. £8/£6)…

Tune into ITV and go to page 363 Teletext

Teletext 363

CLUBZONE NETWORK

Grolsch Clubzone the Clubbing Channel, Clubzone House, Unit 4, Perserverence Works, 38 Kingsland Road, London E2 8DA. Tel: 0171 613 4868 Fax: 0171 729 8065

SATURDAY NIGHT FEVER

ALLISTAIR WHITEHEAD, northern DJ hero and Cream regular, talks about a recent weekend's session

HOW DID YOU FEEL WHEN YOU FIRST WOKE UP? WHERE HAD YOU BEEN THE NIGHT BEFORE?

I felt alright. It had been a pretty normal night. All a bit low-key, if anything. I'd played at Goodbye Cruel World in Leicester and East Of Eden in Liverpool. I woke up at about 1pm.

WHAT DID YOU DO ON SATURDAY?

Bugger all. I sat in front of the TV while somebody went to get my records from the record shop. After the footie results, I put all of my new records on a tape to listen to on the way to the club. I find this the best way to listen to new tunes. I'm not necessarily in the mood when I first get them. Then it was time for dinner and off to play in Wolverhampton.

WHICH CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?

I was playing at UK Midlands in Wolverhampton and then down to Lakota in Bristol. I played for 90 minutes at UK Midlands and it was a really good night, one of the best ones I've ever done there. It might have been because it was the club's first birthday and the crowd were really up for it. It was the Moneypennies Tour over at Lakota and I played from 2am until 4am. I always enjoy playing there. It's quite funky. Except for a few funky records, I played quite different sets at each. You've got to keep it interesting for yourself and having to play the same set at each club would be mind-numbingly boring.

WHERE DID YOU GO AT THE END OF THE NIGHT?

I went straight home because my driver wasn't feeling very well. He went on to have an asthma attack the next day, so it was just as well. Sometimes you have a party afterwards and sometimes you just go home. I have other people with me I have to consider as well as myself. I was in bed by 6am.

DID ANYTHING FUNNY HAPPEN THAT NIGHT?

Nothing much happened actually. You always get a few strange characters knocking about, though. After a Cream party at the Que Club in Birmingham a little while ago, this guy came and sat at a table with me. I was with a couple of girls from Cream and some of my friends. One of these girls took her jumper off, left it on her chair and went off. When she got back, she couldn't find it. Then this guy took his jacket off, left it on his chair and he also went off. A while later, another guy who'd lost a jacket came up and we said, "Is this the one?" When we picked it up, the girl's jumper was inside it. He had tried to befriend us to steal her jumper. He got his card marked!

HOW DID YOU FEEL WHEN YOU GOT UP ON THE SUNDAY?

I felt fine. I hadn't had a heavy night drinking. I was supposed to go to a birthday party, but I decided against it. I just stayed in to watch TV. "Lethal Weapon 2" was on. I'm pleased I did that. I'd had a heavy week. I had been playing out in Israel for a few days and when I'd come back on the Thursday, I went from Heathrow straight down to play in Torquay. I needed a bit of time off before starting again on the Tuesday.

ALISTAIR WHITEHEAD – 10 FOR TODAY

1 I'M GETTING USED TO YOU (MORALES MIX) Selena (EMI)
2 RUNNING AWAY (TODD EDWARDS MIX) Nicole (Exel)
3 DESIRE (MINDSPELL MIX) Nu Colours (Wildcard)
4 JAZZ IT UP Erick Morillo Project (Strictly Rhythm)
5 HEAVEN 5am (PWL)
6 NOBODY'S BUSINESS H20 Featuring Billie (A&M)
7 BOY DON'T MISS THE TRAIN Legacy Of Sound (Columbia)
8 MY LIFE IS IN YOUR HANDS Meltdown (Sony)
9 I'LL TAKE YOU TO LOVE Naked Music (Exel)
10 WHAT YOU WANT Future Force (AM:PM)

Marc Auerbach and Daniele Davoli are at **RENAISSANCE AT MOVIMENTO** (The Aquarium. Info 01782-717-872. 10-5am. £12) with Chris & James... Danny Rampling also plays **KINGSIZE** (Complex. 10-5.30am. £12/£10.) with Dean Thatcher, Marshall Jefferson, Robert Owens, Kieron Accelerator and Paul Speedway... John Kelly and Brandon Block guest at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12) with Luke Neville... Keith Fielder, Paul Tibbs and Russ Cox host **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/ £5)... Bobbi & Steve are at **GARAGE CITY** (Bar Rumba. 10-6am. £10)... Alex Gold, Stuart Patterson and Johnny Freeman man the decks at **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5) with guests... Craig Dimech is at **THE SATELLITE CLUB** (The Colliseum. 10-6am. £12/£10)... James Anthony and Martin Larner are **LUVIN IT** (Rock Cafe. 9-3am)... Tall Paul, Tony De Vit and Malcom are at **TRADE** (Turnmills. 3am-1pm)... Darren Darling resides at **BAMBINA** (Venom. Info 0171-734-7110. 11-4am. £12) with Lisa Pin-Up & Tim Tabletop.

MANCHESTER: GOLDEN Sankeys Soap. Info 01782-621-454. 9.30-3am. £10/£8. Gordon Kaye, Paul Harris, Dean Wilson and Pete Bromley... Danny "Buddah" Morales guests with Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson at **THE HACIENDA** (Hacienda. 9.30-3am. £12.)... Luke Howard and Robin Curley perform at **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10) with Planet Janet and Robin Curley... John Waddicker invites Grant Homes and Stu Allen to **LIFE** (Bowlers. 8-2am. £12/£10.)... Phil Morse, Terry Pointon and Herbie Saccani are at **TANGLED** (The Boardwalk. 10-3am. £6/£5).

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-218-795. 9-4am. Steve Butler, Jon Of The Wicked Bitches and Richie Long.

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. Scott & Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe. 9.30-late. £10/£8. Timm & Laurie, Mark Keys, Ossie, Leroy Hussey and guests... **THE HOUSE** (The House. 10-late. £8) with Jon Of The Wicked Bitches and Dino hosting.

PAISLEY: CLUB 69 Roxy's. Info 0141-552-5791. 9.30-2am. £5. Fumiya Tanaka joins Martin and Willy.

PITSEA: GLOW Playground. 9-2am. £5. Roy The Roach & Sonique.

PORTRUSH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Claudio Coccoluto.

PRESTON: COSY The Institute. 9.30-2am. £5/£4. Adam Southwood, Andy Parker and Jamie.

RINGWOOD: FANCY THAT! The Manor. 10-2am. John 00 Fleming.

SHEFFIELD: SATURDAY AT REPUBLIC The Republic. 9-4am. £9/£7. Ron Trent, Gusto and residents Neil Hinde, Pat Barry and Pipes... Scott Bond is at **GATECRASHER** (The Arches. Info 0121-605-8960. 9.30-6am. £12/£10)... Seb Fontaine and Tony De Vit are at **LOVE TO BE** (Music Factory. Info 0113-242-7845. 9.39-4am. £10/£8) with Hippy Torales, Boot Leg and Alan Appleton.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. 9-2am. £6/£4. Rachel Auburn and Si Barry.

SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-2.30am. Dave Jones, Al Mackenzie, Craig Bartlett, Danny Slade and Jamie Griffiths.

SWINDON: FRISKY Brunel Rooms. 9-2am. £7. Christian Woodyatt.

WARRINGTON: ASTRO FARM The World Nightclub. Info 01270-522-204. 9-2am. £10/£8. Dave Angel, Kelvin Andrews, Moonboots, Barry May and Paul Walker.

WOLVERHAMPTON: UK MIDLANDS UK Midalnds. 9-2am. £9/£8. Danielle Dichio, Rob Tissera, Jon Pleased Wimmin, David Holmes, Craig Campbell and Ashley James.

WORTHING: PURE SEX The Mansion House. Info 01705-642-764. £10/£7. Parks & Wilson, Jon Jules, Andy Fisher, Ben Hudson, Leo, Stu Rising and Steve Conway.

SUNDAY JUNE 2

CHERTSEY: FULL CIRCLE Quay Club. Info 01753-685-158. 4pm-10pm. £6. Laurent Garnier and Phil Perry.

EDINBURGH: TASTE The Honeycomb. 11-3am. £5. Fisher & Price.

LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie, Grooverider, Kemistry & Storm and Randall reside on a regular basis... Danny Keith and Bluejean continue at **MMM CHERRY** (The Vestry. 6.30pm -late)... Luke Howard and Princess Julia host **QUEER NATION** (The Gardening Club. 10-3.30am. £6.)... Vivien Markey, Paul Johnson and Hot Rod guest at **SUNNY SIDE UP** (The Chunnel Club. 9am-8pm. £7/£5) with Pete Wardman, Drew and Darren Pearce... Aaron Liberator and Tasha Killer Pussies are at **COZMOZ** (Elephant & Castle Pub. 6-midnight. £1)

MONDAY JUNE 3

LONDON: THAT'S HOW IT IS Bar Rhumba. £3. James Lavelle, Giles Patterson, Debra & Ben Wilcox... Jim Masters is **CHILLIN'** (Riki Tik. 8-1am. Free)... Phil Brill and DJ Alice are at **CLUB TROPICANA** (The Gardening Club. 10.30-3am. £5/£3.)... Paul Harris and Nicky Holloway reside at **WORLD RECESSION** (Velvet Undreground. 10-3am. £5)... Earth Tribe, Pandit G, Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 play at **ANOKHA** (The Blue Note. 10-3am. £5/£3).

TUESDAY JUNE 4

LONDON: THE PINCH Gardening Club. 10-3am. £5/£4/£3. Si Long and Fabio Paras... Martin Larner is **GOING UNDERGROUND** (Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2).

WEDNESDAY JUNE 5

BIRMINGHAM: DECADENCE Bakers. £5. Lee Fisher and Ming.

BRIGHTON: THE WIG! The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis and guests.

DUNDEE: HIGHLANDER Lucifer's Mill. Info 01382-451-427. 7.30-midnight. £4. The Brotherhood live and DJs Eat Not Sold.

LEEDS: d.o.p.e. The Mex. Info 0113-279-3045. 9-2am. £4. Peshay, Mowgli and guests.

LONDON: PLEASED Velvet Underground. 10-3am. £6. Jon Pleased Wimmin and Paul Woods... Paul "Trouble" Anderson is at **THE LOFT** (HQ,. 0181-813-5266. 9.30-3am. £5)... Kenny Hawkes and Luke Solomon play at **SPACE** (Bar Rumba. 5. £5/£3).

TORQUAY: THE HOUSE Monroes. Info 0421-022-909. £3. DJ Ben.

THURSDAY JUNE 6

BRISTOL: DREAM: Kickers. Info 0117-942-8491. 10-2am. £4/£3. With Rich F, Graham, Ben and Adam Dowding all spinning.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiervan and guests.

EDINBURGH: MINISTRY OF CHOCOLATE The Attic. 10-3am. £3. Dave Smith and guests.

LIVERPOOL: COMPLICITY Garlands. 10-3am. £4. Alan Luv Dup, Spock and Alan Holt.

LONDON: SPEED Mars. 0171-439-4655. 10-3.30am. £5. Fabio, LTJ Bukem and Kemistry & Storm... Check out **MEGATRIPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)... Carl Cox hosts at **ULTIMATE BASE** (Velvet Underground. Info 01403-267-376.)... Luke Neville is **FULLY LOADED** (Club Azur. Info 0374-953-501. 10-4.30am. £6) with Mark Dyle & Matt Cassar.

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove & Martin Nesbitt.

SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian snd Gerard.

FRIDAY JUNE 7

ABERDEEN: THINK AGAIN The Pelican Club. 01224-585-667. 9-2am. Tich and guests.

ABERYSTWYTH: ALECHEMY Porkeys. Info 01970-880-373. 8-1am. Damage, Mystic, Mastervibe and MC Musclehead.

BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse. 9-2am. £6/£5. Stuart Joseph and Grant James.

BIRMINGHAM: CRUNCH The Venue. Info 0121-472-4581. 10.30-6am. Jon Hollis and Jem Atkins... Craig Bartlett, Dave Jones and Mark Jarman are at **SLAG** (Steering Wheel. Info 0121-666-7551. £7/£6).

BOURNEMOUTH: FUN! TOUR The Academy. Info 0973-838-118. 8-late. £7/£5. Nic Loveur, Matt Booker, Colin Dred and Adam Miles.

BRADFORD: ASCENSION Lingards. Info 01274-730-032. 10-3am. £5. Welly, Bowa and Kareem.

BRIGHTON: CLUB FOOT Escape. Info 01273-726-311. 10-2am. £6/£5. Gemini and Andy Mac... Eric Powell resides at **TUFF RED 7** (The Zap. 10-3.30am. £7.50/£6.50)

BRISTOL: REVOLUTION Club Leo. Info 0831-493-455. 9.30-3am. £7. Tall Paul, Seb Fontaine, Nick Warren, Maurice and Paul Morrissey... Leon Alexander, Ian Wilkie and Jody reside at **TEMPTATION** (Lakota. 9.30-4am. £7/£6/£5.).

CHERTSEY: SIRENS The Quay Club. 10-late. £7/£5. Paul Kelly, Si Long, Luv Dup and Matt Skinner.

CHESTER: SWEET! Blimpers, Info 01244-343-781. 9-2am. £7/£6. Rocky & Diesel and Russ K-Klass.

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Paul Gotel, Timm & Laurie.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Jeff Mills, Brainstorm, Twitch, The Bill & The Dribbler... Paul and Euan reside at **LIFT** (Wilkie House. 10.30-3am. £7/£5).

GATWICK: JOY The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests.

GLASGOW: SLAM Arches. 10.30-3am. £6. Meikle and McMillan.

GUILDFORD: WOK CLUB – 4TH BIRTHDAY PARTY Bojanglez. 01483-456-987. 9-3am. £9/£8. Jon Pleased Wimmin, Mark Moore, Paul Ryman andPhil James.

HEREFORD: NAUGHTY BUT NICE The Rooms. 9-2am. £6. Brandon Block, Tom and Jerry Bouthier.

KIDDERMINSTER: TUT TUT Knights Nite Club. 9-2am. £5. Mark Wilkinson from Moneypennies.

LEEDS: UP YER RONSON Music Factory. Info 0113-244-5521. 10-4am. £10. Marshall and guests.

LIVERPOOL: EAST OF EDEN Eden. 9-2am. £7. Rocky & Diesel... Mrs Wood guests at **FREQUENCY** (Clear. 10-3am. £5) with Dave Ralph.

LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. DJ Rap, Mr Oz, Misjah & Tim, Billy Nasty, Daz Saund and Steve Johnson... The Orbit from Leeds host **ABSOLUTE** (Colliseum. Info 0171-582-0300. 10-6am. £10/£7) with Sven Vath, Colin Dale, Nigel Walker, Russ Gabriel, Richard Gray, Mark Turner, Paul Thomas and Oral Float live... Blu Peter, Mrs Wood and Steven React are at **GARAGE** (Heaven. 9-3am. £7)... Joel Xavier, Lekker, Nick Hook and Terry Marks are at **WHOOP IT UP** (The Gardening Club. 11-5am. £8/£6.)... Dean Thatcher and Matt Flint host **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Jasper The Vinyl Junkie, Foster, Mr C, Layo & Unique play at **FLAVOUR** (The End. 10-6am. £10/£8)... Nicky Holloway resides at **THE VELVET UNDERGROUND** (Velvet Underground.. 10.30-4am. £10/£8)... Sister Bliss, Fat Tony, Lottie, Craig Jenson and Miss Barbie are at **THE GALLERY** (Turnmills. 10-7.30am. £10/£8)...

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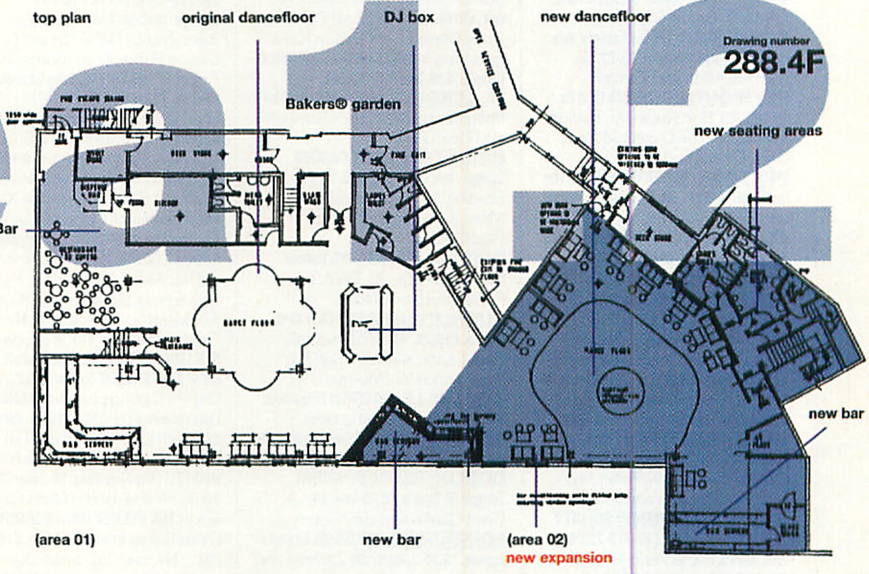

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Bakers expansion introduces Area 2. The club will be double the current size. Area 2 boasts a second dancefloor, new seating areas, WC's and bars. Membership for Bakers® is still available; you can contact the club for an application form. Bakers® 162 Broad Street, Birmingham. Tel: 0121 6333839

Bakers®
Opening Weekend

23 May Thursday
MUZIK Magazine
'AfterAwardsParty'
featuring DJ's
Carl Cox
Danny Tenaglia

24 May Friday
Lovesexy
featuring DJ's
Danny Rampling
& resident Richie Roberts

25 May Saturday
Republica
featuring DJ's
Danielle Davoli
Scott Bond
Andy Cleeton

26 May Sunday (Allnight)
Decadence
featuring DJ's
Jeremy Healy
& Guests

Bakers® Republica
Every Saturday
Forthcoming DJ's:

May
04 Jeremy Healy
Mixmag Night
11 Mark Moore
18 Martin Pickard
25 Danielle Davoli & guests

June
01 Tall Paul
08 Al McKenzie
15 Sister Bliss
22 Tony De Vit

Residents
Scott Bond (Q-DOS)
Andy Cleeton

Mixmag

Bakers® Lovesexy
Every Fridays

May/June
with DJ Richie Roberts
plus special guests

Lovesexy
Birminghams longest
running Midlands
Friday night

For further information
see main flyer

Bakers® Decadence
Every Wednesdays
Forthcoming DJ's

May
01 Jeremy Healy
08 Paul Harris
15 Chris & James
22 Angel Moraes (USA)
29 John Marsh (Beloved)

June
05 John Kelly
12 Jeremy Healy
19 Paul Harris
26 Mike E-Bloc

26 May Sunday (Allnight)
Decadence
featuring DJ's
Jeremy Healy
& Guests

Eddie Piller, Jean Young, Stuart Kirkman, Kershaw and Ali B play at **MAGIC BUS** (The Blue Note. 10-5am. £7/£5)… Smiffy and James are at **DELICIOUS** (The Boulevard. 10-4am. £9/£7)… Graham Gold, Dave Lambert and Darren Pearce carry on at **PEACH** (Leisure Lounge. 10-6am. £7)… Keith, Abbey and Clive are at **JAZBAH** (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3)… Rob Blake & Scott Mac are at **SLINKY** (Legends. 10-5am. £10/£7/£5).

MANCHESTER: SOCCER CITY SHINE Hacienda. 10-3am. £7/£4. Ian Ossia, Niper, Baz, Pete Robinson and Dave Rofe… DJ Hell and Orando Voorn guest at **BUGGED OUT** (Sankeys Soap. 10-3am. £6/£5.) with James Holroyd.

MANSFIELD: RIPE The Yard. 8-2am. £5. With Dave Seaman.

MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Jeremy Healy.

NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Skev, Hans, Kendoh and guests.

NEWCASTLE-UNDER LYME: VOYUER Time & Space. 9-2am. £7/£6. With Danny Rampling.

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. Micheal Kilkie and Zammo.

PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Ben Rubin, Al, Twilight Twins, Jeff Van Dyke, Kid Paul, Sign, Osaka and Flex.

PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.

ROMFORD: CULTURESHOCK '96 Hollywood. 9-3am. £8/£6. Tony Grimley and Gareth Cooke.

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Luv Dup, Paul Chiswick and Mike… Nicky Holloway and Gordon Kaye are at **PURE REPUBLIC** (The Republic. 9.30-4am. £6/£5) with Dino, Paul Ingall, Greg Robinson and Solid State.

STAFFORD: SWOON Colliseum. Info 01785-229-384. 9-2am. £7/£5. Cream Tour with Norman Jay, Matthew Roberts and John Kelly.

STOKE-ON-TRENT: SIN CITY The Left Bank. Info 01782-410-733. 9-2am. £6/£5. Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-2.30am. Seb Fontaine, Jim "Shaft" Ryan, Danny Slade and Andy Cleeton.

SWINDON: ONE LOVE – 4TH BIRTHDAY Brunel Rooms. 9-6am. £7/£6/£5. Dave Seaman, Allister Whitehead and guests.

TORQUAY: DV8 The Monastery. 11.30-5am. £7/£6. Ian M, Adrian C, Jo Shiva and Jeff Bass.

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Amanda and Malcom Dale.

SATURDAY JUNE 8

ABERDEEN: EXODUS Exodus Nightclub. 10-late. Chris Knox Steve Bicknell, Hi23 and Titch.

ALDERLEY EDGE: PENELOPE PITSTOP'S Millennium. 10-3am. £10. Jason Herd, Rob & Pat Drury Craig Jon and guests.

BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. NS, X Fade amd MC Ninja.

BELFAST: WISDOM Network. 8-1.30am. £7. 11-7am. Ian Ossia, Mark Jackson and Eamon Beagon

BIRMINGHAM: WOBBLE The Venue. Info 0121-233-0339. 11-7am. £8/£6. Club For Life night with DOP, Laurence Nelson, Phil Gifford, Si Long, The Lovely Helen and Matt Skinner… Darren Emerson, Luke Slater, Colin Dale, Space DJZ, Nathan Gregory, Fabio, Dr Wicked, Space Tone Rog, Charlie Manali, DJ Peta Pan and The Weird Science Sound System are all at **ATOMIC JAM** (The Que Club. Info 01203-555-065. 9-6am. £11.50) with Bandulu live. on stage… **FUN!** (Steering Wheel. 0121-622-1332. 10-late. £8) continues… Al Mackenzie guests at **REPUBLICA** (Bakers. 10-late. £8/£6/£5) with Scott Bond and Andy Cleeton… Gordon Kaye gets sexy at **MISS MONEYPENNIES** (Bonds. 9.30-late. £12/£9.50).

BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Rick Bonnetti and Dean Bell.

BRIGHTON: KINKY CASINO Escape. Info 0973-501-913. With Smokin' Jo, Pete Haywood, Marcus Saunderson and Paul Clarke.

BRISTOL: SATURDAYS Lakota. 9.30-4am. £10/£8. TWA, Lee Fisher and Ivor Wilson.

BURNLEY: JAMBARU Club XPO. 9-2am. £10/£8. Alex P, Marshall, Paul Taylor, Neil Metzner, Big Danny and Paul Murray.

COALVILLE: PASSION Emporium. 9-2am. £7.50. JFK and guests.

DERBY: PROGRESS Conservatory. 9-2am. £9. Pete, Russel and guests.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Dave Clarke and Billy Scurry.

EDINBURGH: STRIPPED La Belle Angele. 10.30-3.30am. £6. Zammo and Kris Keegan… Craig and Huggy are at **BURGER QUEEN** (Club Mercado. 11-3am. £7/£6).

INVERNESS: HIGHLANDER The Railway Club. Info 01382-451-427. 7.30-midnight. £5. The Brotherhood live on stage , DJs Steve Dell and Eat Not Sold.

GILLINGHAM: LARGE AS LIFE Upstairs. 9-2am. Matt Frost, Robbie Collins and Dean Wilson.

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8. Harri, Dominic and Oscar… Joe T Vanneli, Ian Ossia and Nigel Dawson are at **RENAISSANCE AT THE TUNNEL** (The Tunnel. Info 01782-717-872. 10-5am. £12)… Dave Angel plays at **IT** (The Arena. 11-4am) with Kara.

HASTINGS: PIER PRESSURE The Pier. 9-2am. With Breeze and Anthony Coombs.

LEEDS: BACK TO BASICS Pleasure Rooms. Info 0113-244-9474. 10-6am. £12/£10. DJ Tore, Stacey Pullen, Ralph Lawson, Huggy and James Holroyd… Trannies With Attitude are **VAGUE** (Wherehouse. Info 0113-246-1033. 10-4.30am. £10/£8)… John, Mark and Nigel reside at **THE ORBIT** (After Dark. Info 0113-252-3542. 9-2am. £10/ £8)… Ashley spins at **CLUB MEX** (Mex. 9-3am. £5/£4.) with guests Carl Bedford and Dean Martin.

LIVERPOOL: VOODOO Eden. 10-4am. £9/£8/£7. David Holmes, Jeff Mills, Steve Shields, Skitch and Andy Nicholson… Harvey is at **CREAM** (Nation. Info 0151-709-1693. 9.30-2am. £10/£7.) with Allister Whitehead, Mark Moore, Dave Seaman, James Barton, and Paul Bleasdale… Boy George and Lenny Fontana are at **CREATION** (Clear. 10-5am. £10/£7).

LONDON: JETSET Leisure Lounge. 10-6am. £12/£10. Judge Jules, Nancy Noise, Stuart C, Darren Parks, Andy Morris and Arron… **RULIN'** (Ministry Of Sound. 11-9am. £15/£10/£8) with CJ Mackintosh… Tall Paul guests at **CLUB FOR LIFE** (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members.) with Laurence Nelson and Brandon Block… Gordon Kaye, Paul Oakenfold, Linden C and Gusto are at **KINGSIZE** (Complex. 10-5.30am. £12/£10.) with James White, Alan Chamberlain, Paul Speedway, Barnsley and Kieron Accelerator… Russ Cox, Keith Fielder and Paul Tibbs reside at **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5)… Darren Darling plays at **BAMBINA** (Venom. Info 0171-734-7110. 11-4am. £12) with Lisa Pin-Up and Tim Tabletop… James Lavelle is at **DUSTED** (The Blue Note. 10-5am. £8)… Nicky Holloway and Chris Good are at **THE VELVET UNDERGROUND** (Velvet Underground 10.30-4am. £10/£8)… Norman Jay, Judge Jules and Seb Fontaine are at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12)… Steve Harvey and Biko invite a dozen top jocks to **UNITED KINGDOM** (Club UK. 10-6am. £12/£10)… James Anthony and Martin Larner are **LUVIN IT** (Rock Cafe. 9-3am)… **BARCABOODLE** (Raw. Info 0171-637-3375. 10.30-5am. £12)… Alex Gold, Stuart Patterson and Johnny Freeman all grace the decks at **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5)… Residents Tall Paul Newman, Tony De Vit and Malcom are at **TRADE** (Turnmills. 3am-1pm)… **AWOL** (SW1 Club. Info 0171-613-4770. 10-6am. £12/£10) continues… Mazy, Vivien Markey, *Darren* Pearce, Terry Marks, Drew, Rooster, House Doctor and Mark L'Hat all play at **MIND OVER MATTER** (The Rocket. 10-6am. £12/£10)… Bobbi and Stev play US garage at **GARAGE CITY** (Bar Rumba. 10-6am. £10).

MANCHESTER: THE HACIENDA. Hacienda 9.30-3am. £12/£10. Bob Langley and Dick Johnson… Guy Oakman guests at **LIFE** (Bowlers. Info 0345-573-521. 8-2am. £12/£10.) with John Waddicker, Bowa and Roo… John Kelly is at **GOLDEN** (Sankeys Soap. 01782-621-454. 9.30-3am. £10/£8.) with Pete Bromley and Dean Wilson… Planet Janet and Robin Curley reside at **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10)… while Phil Morse, Terry Pointon and Herbie Saccani reside at **TANGLED** (The Boardwalk. 10-3am. £6/£5) with Mark Hall.

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-218-795. 9-4am. With Richie Long and various guests.

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. Scott, Scooby and guests.

NOTTINGHAM: 100% PURE DELUXE Deluxe. 9.30-late. £10/£8. Timm & Laurie, Mark Keys, Ossie and Leroy Hussey… **THE HOUSE** (The House. 10-late. £8) with resident Jon Of The Wicked Bitches.

PAISLEY: CLUB 69 Roxy's. 9.30-2am. £5. Martin And Wilba.

PITSEA: GLOW The Playground. 9-2am. £5. Seb Fontaine.

PORTRUSH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. With Rachael Auburn and Col Hamilton.

PRESTON: FEEL The Venue. Info 01772-258-382. £8/£6. Matt Bell, George Thompson and guests… **COSY** (The Institute. 9.30-2am. £5/£4) with Andy Parker and Jamie.

RINGWOOD: FANCY THAT! The Manor. 10-2am. John 00 Fleming.

SHEFFIELD: SATURDAY AT REPUBLIC The Republic. 0114-249-2210. 9-4am. £8/£7. Robert Owens and Kevin Saunderson… Scott Bond hosts **GATECRASHER** The Arches. Info 0121-605-8960. 9.30-6am. £12/£10)… **LOVE TO BE** (Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8) features Boy George (call nearer the time for confirmation), John Cancini, Tony Walker and The Hutchinson Brothers.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. 9-2am. £6/£4. Brandon Block and Si Barry.

SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-2.30am. Dave Jones, Craig Campbell, Danny Slade, Craig Bartlett and Jamie Griffeths.

SWINDON: FRISKY Brunel Room. 9-2am. £7. Martin Madigan.

WARRINGTON: ASTRO FARM The World Nightclub. Info 01270-522-204. 9-2am. £10/£8. Barry May, Nick Warren, Kelvin Andrews, Moonboots and Paul Walker.

WOLVERHAMPTON: UK MIDLANDS UK Midlands. 9-2am. £9/£8. Ring for DJ details.

WORCESTER: WET DREAM Zig Zags. Info 01905-619-069. 9.30-2am. £5/£4. Stefano Fontana from Milan and Tony Sanchez.

WORTHING: RENNAISANCE AT PURE SEX The Mansion House. Info 01705-642-764. £10/£7. Stu Rising Marc Auerbach, Nigel Dawson, Danny Hussain, Parks & Wilson, and Steve Conway.

SUNDAY JUNE 9

CHERTSEY: FULL CIRCLE Quay Club. Info 01753-685-158. 4pm-midnight. £6. Phil Perry and guests.

EDINBURGH: TASTE The Honeycomb. 11-3am. £5. Fisher and Price pack them in.

LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie hosts with residents Grooverider, Doc Scott and Kemistry & Storm, plus Cleveland Watkiss on the mic… Rob Da Bank and Giddy bring their experimental audio and visuals to **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. 99p)… Luke Howard and Princess Julia are at **QUEER NATION** (The Gardening Club. 10-3.30am.)… Catch Danny Keith Bluejean and his guests at **MMM CHERRY** (The Vestry. 6.30pm - late)… Martin Sharp, Tony Price and Simon Hill guest at **SUNNY SIDE UP** (The Chunnel Club. 9am-8pm. £7/£5) with Pete Wardman, Drew and Darren Pearce… Aaron Liberator, Tasha Killer Pussies, Gizelle Mizbehaviour and their guests can be found at **COZMOZ** (Elephant & Castle Pub. 6-midnight. £1).

MONDAY JUNE 10

LONDON: THAT'S HOW IT IS Bar Rhumba. £3. With James Lavelle, Gilles Peterson, Debra and Ben Wilcox… Jim Masters carries on at **CHILLIN'** (Riki Tik. 8-1am. Free)… Phil Brill and DJ Alice keep the temperature rising at **CLUB TROPICANA** (The Gardening Club. 9-3am. £5/£3.)… Earth Tribe, Pandit G, Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 all play at **ANOKHA** (The Blue Note. 10-3am. £5/£3)… Paul Harris and Nicky Holloway get drunk at **WORLD RECESSION** (Velvet Undreground. 10-3am. £5).

TUESDAY JUNE 11

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Join Fabio Paras as he spins a five-hour set… Martin Larner resides at **GOING UNDERGROUND** (Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2) with guests…

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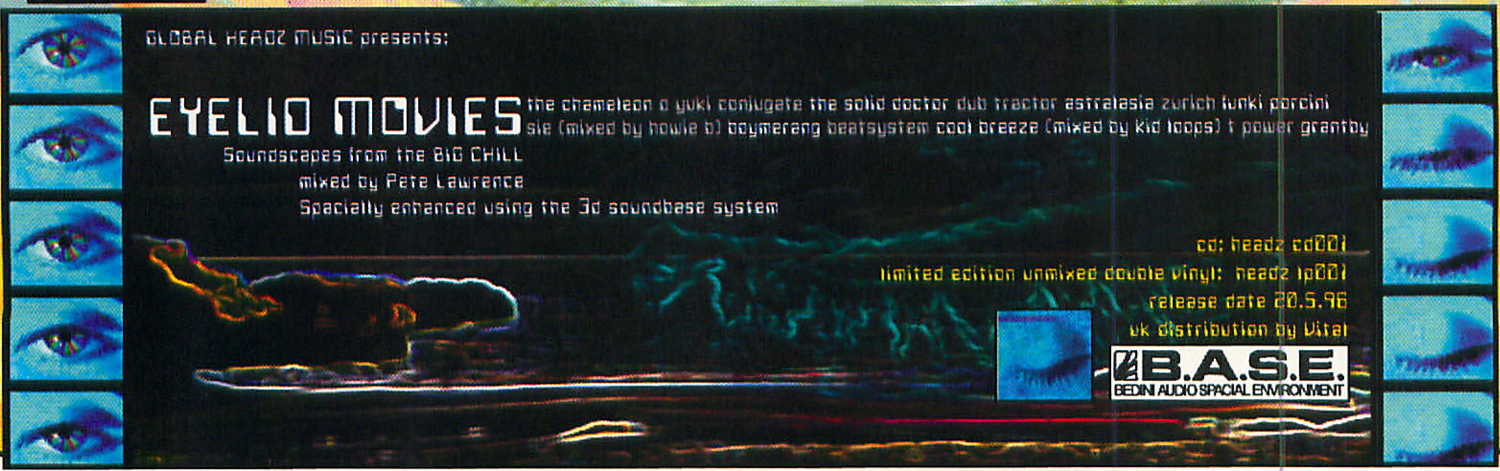

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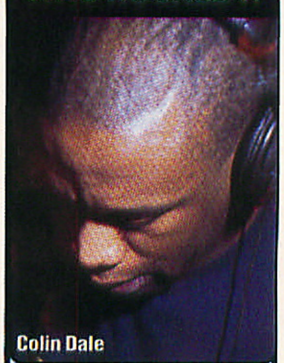

Colin Dale

- Colin Dale at Full Circle, London
- Robert Miles at Renaissance's Fourth Birthday, Nottingham
- Kevin Saunderson at The Rex, Paris
- Tall Paul at the Moonshine Party, Las Vegas
- Marquess Wyatt at MAW, Miami
- Leftfield live at The Paradiso, Amsterdam
- Thomas Heckmann at Inner Trance, Nottingham
- Roger Sanchez at The Empire, Middlesborough
- Junior Vasquez at The Tunnel, New York
- Secret Knowledge at Voodoo, Liverpool
- Alison Marks at Plastic People, London
- Underworld at The Forum, London
- Neil Trixx at Hotfoot, Birmingham

THOSE WHO LOST IT

- Judge Jules at The IDA Awards, London

THOSE WHO FAILED TO SHOW

- Robert Armani at Eurobeat 2000, London
- Paul Johnson at Eurobeat 2000, London
- Danny Rampling at Revolution, Bristol. He was double-booked
- Tony Humphries at Cream, Liverpool
- Luke Slater at Ultimate Base, London

THOSE WHO FAILED TO SHOW
THE IDA AWARDS

- Josh Wink. Failed to collect his award
- Goldie. Failed to collect his award
- Bjork. Failed to collect her award
- BT. Failed to collect his award
- Coolio. Failed to collect his award
- David Morales. Failed to collect his award
- Paul Oakenfold. Failed to collect his award

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GUESTS
+

L.T.J. Bukem & MC Conrad,

Charlie Hall (Drum Club),

Residents
Steve Howard & Frisk

OTHER DJs TO BE
CONFIRMED...

The Mad Professor
(A LIVE DUB SET)

Mix Master Morris

+ Residents

OTHER DJs TO BE
CONFIRMED...

08 . June . 96 .

Old Greenham Common Airbase

Gush

Free water,
Food servery,
Bar at pub prices,
Music 9pm-8am,
70k sound system,
Intelligent lighting,
Full colour lazers,
5 video screens.

TICKET OUTLETS

Newbury WIRLYGOG RECORDS (01635) 49910
Winchester TUBES (01962) 842164
Southampton MOVEMENT RECORDS (01703)211333
Guilford PYRAMID RECORDS (014[illegible]) 451121
Reading RECORD BASEMENT (01734) 573922
Bracknell FREQUENCY RECORDS (01344) 412249
Windsor MIGHTY ATOM (01753) 830930
Slough RECORD CENTRE (01753) 528194
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High Wycombe BUZZ RECORDS (01494) 436426
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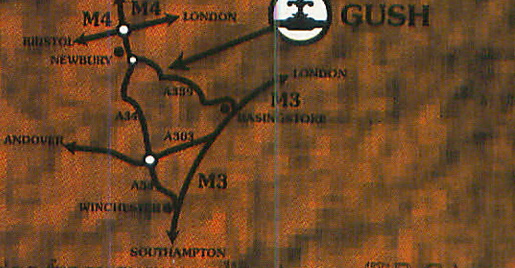
MUSIC over MADNESS



Coach service from surrounding towns (T.B.C.)

For more info & mailing list, write to:
GUSH- 107 Main St, Old Greenham Common Airbase, Nr Newbury, BERKS RG19 6HN.

Divine productions

96

Delicious

Every Friday
10pm-4am
The Boulevard, 10 High Street, Ealing, London W5

June 7th: Roy the Roach, Smokin Jo
June 14th: Pete Wardman, Fat Tony
June 21st: Graham Gold, Darren Pearce
June 28th: Nicky Holloway, Nic Loveur
Residents: Smiffy, James Anthony

Entrance: £7 B4 11pm £9 Thereafter
Info Lines: 0181 575 6103/5591

Divine "Production Party"

Saturday 25th May
10pm-8am
at the extremely lavish
(Mr Lighting Film Studios), Dukes Road, London W3 off A40

DJ's
Jon Pleased Wimmin
Judge Jules / John Kelly (Back to Back)
Brandon Block / Alex P (Back to Back)
Fat Tony Nicky Holloway
Dave Lambert +4 Divine Residents

Tickets £18
Credit Card Bookings: 0181 840 4852
Info Lines: 0181 575 6103/5591

Divine 1st Birthday

Saturday 1st June
10pm-8am
Camden Palace, 1a High Street,
Camden, London NW1

DJ's
Danny Rampling Judge Jules
John Kelly Terry Farley
Smokin Jo Fat Tony
+ 6 Divine Residents in the Black & White Bar

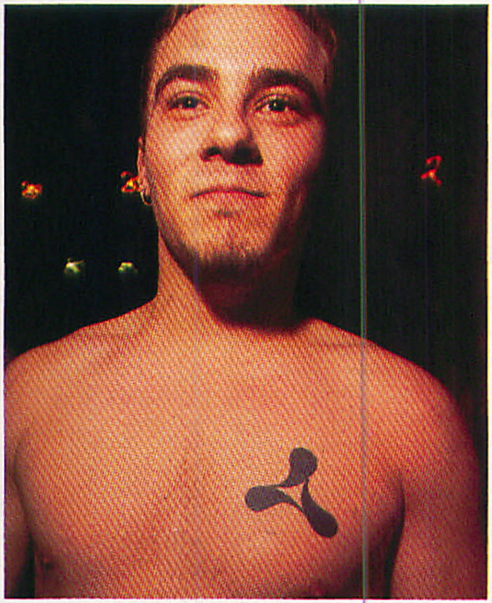
Tickets £12 (more on the door)
Credit Card Bookings: 0171 387 0428

Residents: Smiffy, RJD, Stylli,
Hutchie, Mark James

A Month In Muzik. . . April's Muzik Parties

Sweet, Chester

Cream, Liverpool. In honour of Andrew Weatherall's birthday



Hard Times at The End, London

The Escape, Swansea

Moo goes there?

Paranoia

Disease spreads from cows to human beings via DJs!

After CJD comes ...DJD!

THEY'RE calling it the biggest plague to hit Britain since salmonella poisoning wiped out literally millions of people in the mid-Eighties. It is said to be even more lethal than streptococcus, the "flesh-eating" bug which decimated the population just three years ago (as predicted by "The Daily Star"). It's called DJD and YOU could be in deadly danger of its death-dealing devastation.

The simple facts are these. Prior to 1989, one of the main elements which went into the manufacture of British vinyl was a gelatin substitute retrieved from slaughtered cattle which might have eaten sheep's offal and thereby contracted BSE, also known as Mad Cow Disease. This means that if you handled any record made before 1989, or even danced or listened to such a 12-inch at a nightclub (be it an early Derrick May classic or some crap by Guru Josh) you could very well contract DJD, the DJ's equivalent of Mad Cow Disease, and drop dead in miserable agony.

There have already been fatalities. Take the sad case of Ed "The Nutter", sometime raver and dance enthusiast, who after a night on which he dropped 27 Es, drank no water, danced all night, then crossed the M25 in front of a speeding car, died. Scientists have suggested that listening to infected vinyl may have been a factor in his demise. Or "Mad" Sharon Slapper from Croydon, who one night drank 10 pints of snakebite, hi-jacked a JCB digger and drove it into the Thames. According to her mates, she had listened to Inner City's "Good Life" three years earlier.

As a result of this, countless clubbers are turning their backs on dance music, which is now thought to contain brain-addling toxins. Many former ravers are shunning clubs in favour of alternative forms of dancing. Morris dancing and square dancing have become far more popular than techno and jungle. Taking no chances, The Gardening Club has transmogrified completely and is now London's hottest nightspot for ballroom dancing.

One former technohead said: "You feel like a twat with a number pinned to your back, but at least we know we're safe."

All of this has spelt misery for Britain's leading DJs, especially as they have been banned by the French, who are sticking to their own, uncontaminated superstar spinner, Laurent Garnier.

Said Dave Clarke: "The mood of panic has been totally devastating for us. On a night like this, I'd normally be playing to thousands of people. But tonight, I've only managed to pull in eight sailors on shore leave and they threatened to beat me up if I didn't play The Rolling Stones' 'Satisfaction' followed by Jeff Beck's 'Hi Ho Silver Lining'. I tried to slip in 'Red 3', but they grabbed it off the turntable and threw it out the window."

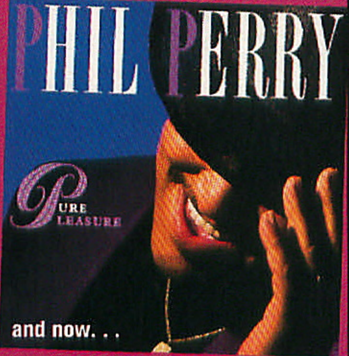
Carl Cox added: "We appeal to the British people, please come and listen to our music. It's perfectly safe and respectable. When we said it was 'dangerous' and 'suberversive', we were simply trying to keep up our cool image, that's all."

Meanwhile, plans are afoot for thousands of surplus DJs to be slaughtered. The Health Board have already received untold calls from eager punters volunteering to do the job on Jeremy Healy...

THE VICTIMS SO FAR

Udderworld
Moo-Tang Clan
Bovine's Own
Moo' Wax
Meat Beef Manifesto
Cowie B
Steve "Milk" Hurley
Tall Paul Mooman
Andrew Leatherall
Moo Unlimited
Dairy Farley
deCudstruction
Moozik

PHIL PERRY IN DOUBLE-LIFE SHOCK!

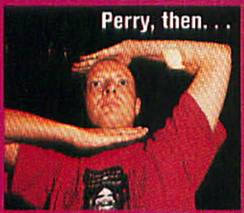


and now. . .

THE world of Sunday afternoon parties was rocked to the core yesterday, when it was revealed that Full Circle DJ and promoter Phil Perry has been living a double-life. . .

As a smoothie Vegas crooner!

Reclining on a crushed velvet divan while what appeared to be an underage nubile Scandinavian dropped grapes into his mouth, Perry hit back at those who have suggested he is the "Michael Jackson of techno".


Perry, then. . .

"Those Sunday afternoon sessions with the Middlesex Hardcore 'Avin It Boyz were really getting to me," he said. "I'd tried my hand at a few Barry White numbers down at the local karaoke and I thought, 'Yeah, I could really make a go of this'.

"Next thing I know, I've got a record deal, an album called 'Pure Pleasure', a fat paunch, a bad satin suit and a different skin colour. It's amazing the miracles these major label image consultants can work nowadays!"

Perry refused to confirm rumours that he will promote his new album by doing a secret PA at his own club, Full Circle.

"These days, the Las Vegas Hilton is really more my scene," chuckled Phil, before being wheeled back into his boudoir.

RAVING!

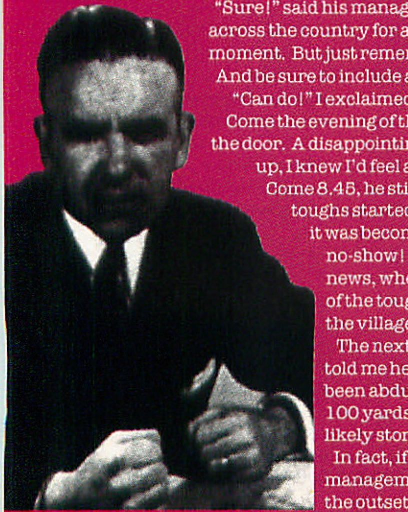
Each week, a prominent member of clubland mounts the soapbox to air a grievance.

This month: REG PLEASED WIMMIN on DJ NO-SHOWS

I'M gonna give it some, right, about DJ no-shows, right, but first of all a bit about my name. Although I do happen to be a transvestite, because this is the only way a bloke like me can get in the ladies' toilets and be accepted by women and not get slapped in the face when I try to get friendly with 'em, my name is in no way a rip-off of Jon Pleased Wimmin. I was gutted when he/she hit the scene, making a mint out of my idea. I dunno how he/she stole my idea, but I intend to see him/her in court, unless he/she agrees to change his/her name.

Anyway. Touching on this vexing issue of DJ no-shows, right? I've 'ad personal experience of this. I live in a rural village called Wee Hampton, right, just outside Tewksebury. There isn't a lot of serious club action there, right, just a teashop, a Post Office and the annual Garden Fete at the vicarage. Basically, the place has been cynically ignored by all of the top DJs for too long. So I decided to take the initiative. I hired the village hall for a Saturday evening from eight till midnight and made up my own posters. "GRAND DISCO EXTERAVAGANZA. . ." it read (my spelling's always been impeckable) ". . . FEATURING LIVE AND IN PERSON DJS JEREMY HEALY, CARL CRAIG, CARL COX, DAVID HOLMES, PIERRE & LAURENT GARNIER! GIRLS WELCUM! ENTRANCE 25p (10p FER GIRLS)".

Having put up a poster on the Post Office window and stuck one on the lamppost by the bus shelter, I thought I'd better make sure the DJs were gonna turn up as promised, so I rang round their managements. To my utter disgust, most of 'em cried off, in spite of me 'aving promised extensive advertising and free orangeade all night! The excuses were pathetic. Carl Craig's people said he had a dental appointment that night, Carl Cox's people said he was due to give birth to a child that weekend and Laurent Garnier's people said he had an Aunt who was due to die that evening! I just didn't believe 'em! But David Holmes' people, Megastar Management, were most co-operative.



"Sure!" said his manager. "David is bound to want to travel halfway across the country for a gig like this, he is so little in-demand at the moment. But just remember that he likes his orangeade extra strong. And be sure to include a small, tethered goat on his rider."

"Can do!" I exclaimed.

Come the evening of the do, about 28 punters were loitering outside the door. A disappointing turn-out, but once David Holmes turned up, I knew I'd feel a lot happier. He was cutting it a bit fine, mind. Come 8.45, he still hadn't turned up and a group of the local toughs started chanting "Why Are We Waiting?". By 11.30, it was becoming apparent that the bastard had done a no-show! I cleared my throat and announced the bad news, whereupon I was seized and carried away by six of the toughs to be treated to a rather nasty ducking in the village pond!

The next day, when I rang David Holmes' manager, he told me he hadn't been able to make it because he had been abducted and sexually molested by aliens about 100 yards from the Tewkesbury bypass on the B353. A likely story, if you ask me!

In fact, if I didn't know better, I'd suspect that Holmes' management had been taking the piss out of me from the outset. . .

SAINTS & SINNERS

CARL CRAIG

Playing at Bugged Out, the great man was getting, well, bugged out by a persistent fan who spotted his Planet E T-shirt and was willing to mortgage his parents to buy it. Obliging as ever, Sir Craig handed it over in return for the punter's own sweaty rag. Rumours that it said, "I'm with stupid" are yet to be substantiated.

JUDGE JULES

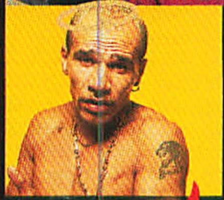
The former law man turned DJ was up against it at the IDA awards, mixing on four decks with the great Carl Cox. Having started off, Jules soon handed over to Coxy and just sat there blowing a small trumpet. And even when he did DJ, Jules' set was programmed by a mate who handed him each record to cue up. Objections sustained!

CHARLIE CHESTER

The legendary promoter and former Cowboy Records head honcho took an emphatic revenge on his former paymasters at Pulse 8. Still furious at his treatment when Pulse 8 took over Cowboy, Charlie strode up to Pulse boss Frank Sampson at the Music Week Awards and punched him out. Outlaw style or what?

KENNY "DOPE" GONZALEZ

The Master At Work recently displayed some ultra-moody boy behaviour in Miami. Cream's James Barton and The End's Layo were minding their own business together in a toilet cubicle, when along came Kenny, banging on the door and trying to knock it down. When a terrified Layo opened it, Kenny threw him across the toilet in a most violent manner. Chill out, "Dope" fella!



GOLDIE

Unfortunately in the Maldives when he should have been receiving his IDA award for Best Male Artist, Goldie was sent a camcorder on which to record his acceptance speech. We've no idea quite how, but this expensive little gadget ended up at the bottom of the Indian Ocean instead. Now that's having money to burn.

JON AQUAVIVA AND RICHIE HAWTIN

The Plus 8 bigwigs were recently in London to play at Strutt's Bank Holiday special. And how did they warm up? Boat-racing in the local pub? Pill-necking contests down Madame Tussauds? No, they went to see a gig by ageing synthy farter and pompy Seventies "star", Gary Numan. Sad doesn't even come close.

A CERTAIN MANUMISSION PROMOTER

A thin line between sainthood and sinnerdom here. This promoter clearly knows no shame. Having exchanged wedding vows with his bride on stage in Paris, the happy couple couldn't wait to get on with the important part of the nuptials, so they consummated the marriage right there in front of 1,000 goggle-eyed Frenchies.

GLENN FROM REJUVINATION

On holiday in Brazil, Soma's trail-blazing engineer thought he had done rather well when he copped off for a night of passion with a luscious local dame. Until he woke up in the morning to find both the "lady" and his wallet long gone.

TIM FIELDING FROM JOURNEYS BY DJ

Not content with sly digs at both Ministry Of Sound and Fantazia on the sleeve notes of Judge Jules & John Kelly's recent "Space Wars" album, the Journeys By DJ boss then gleefully went up to the top bods of his two rival labels at the Music Week Awards and proudly flaunted the offending item. Incredibly, just for once, violence did not ensue.

DAVE BEER

Oi, Beery, not on an aeroplane, you git! The Back To Basics promoter took his toilet habits one step too far when he decided to administer a swift nasal remedy on the flight from Leeds down to Full Circle in London. And got caught!

edited by **Sonia Poulton**

Mouth Off!

Send your babble, blabber, baffling banter, brown-nosing and bread rolls to: **Mouth** Off, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at muzik@ipc.co.uk. Please include your name and address

WITH reference to your Ecstasy Debate (Issue 11), the idea that the government has made this drug illegal because of health reasons is laughable. It is illegal because the state of mind it engenders is deemed by the government to be a threat to the "fabric of society". Or, to put it another way, "the establishment's bank balance".

Surely, the Iran affair, the BSE scandal, the manacling of women prisoners when they are in childbirth, etc, is showing people that our present government is largely staffed by dangerously right-wing liars and cheats whose utterings are not to be trusted or believed.

B FAWNWORTH, LONDON

YOUR Ecstasy Debate was the best so far on the subject, but there is still a factor which the Average Joe doesn't appear to be aware of.

Ecstasy users are not necessarily the dregs of society who take the drug to escape from their dreary little lives. I'm a university-educated professional woman who takes Ecstasy to help me unwind after the madness of my work.

MAGGIE, RENFREWSHIRE

See And Another Thing...

"ANY comments, Wobblers?" you ask in Mouth Off! (Issue 11). Talk about opening the floodgates... Having two letters slagging off those who run Wobble with no defence offered has certainly made me put pen to paper.

Firstly, G.E.M. of London. Big breasts have been Wobble's logo for the last couple of years and, judging from the amount of scantily-clad women who go to Wobble every week, like the blokes, they don't give a toss.

Secondly, the door policy at Wobble isn't like many other clubs I know (except Miss Monniepennies). It successfully weeds out the beer boys and the Top Man boys (and girls). Which, in my book, can only be a good thing.

Having said that, in the last few months, Wobble has been lapsing. It's no longer exclusive, so anyone can just walk in and ruin the atmosphere of one of the best clubs in the land for those people who put a huge effort into the way they dress each week.

After a recent journey to Love To Be, I'm convinced that this is the way the whole club scene should be going, rather than the way of the superclub.

Keep clubs exclusive not inclusive.

DOUG HOWARTH, WORCESTER

"Exclusive not inclusive"? My, Doug, you sound like a right barrel of laughs. Did you go to some sort of fascist finishing school or what? Now let's hear what the Wobblers themselves have to say about those accusations of sexism...

"TAKING the piss... Fucking sidelining femininity for the sake of wonderbras and crass images!" Very strong words from G.E.M. about our recent advertisement. We are sorry we caused offence but, with regard to your opinion, we're actually in complete agreement.

Wobble's attitude to advertising has always been something of a piss-take of the established form. The exploitation of a sexual image to sell a product is all around us and is, sadly, unavoidable. Situations where females are exploited and the buying public are being conned are extremely commonplace. We feel that, if you were familiar with our other campaigns, you'd understand where we are coming from with our latest advert.

In previous campaigns, we have used overweight and middle-aged male and female subjects dressed in bathing suits, designed to take a satirical position in opposition to the common "tits out, buy our product, come to our club" attitude. On our advert which upset you, we chose the image because the ridiculous size of the breasts in question actually represents theabsurdity of a lot of clubland flyers. We're making a mockery of what offends you and makes us sigh in disbelief.

Some of our inspiration has been gained from the advertising policies of Tango and Martini. When the character in the Tango advert is a slave to the sexuality of the apple Tango lying seductively on the red cushion, it is a satirical dig at the sexist sadness out there. When Martini claims that "We will make the world a more beautiful place" and "Beauty on the outside is what counts", they do not actually mean it. They're trying to make a shocking statement. When this is done in such an OTT manner, it's obviously poking fun at that whole attitude.

Here at Wobble, we pride ourselves on having a considerate attitude. Women who are unaccompanied don't have to queue to get in, there is always free water in the taps and our club information line is not a premium line for profit. We feel our clientele get great value for their £8-10 and six-eight hours at our venue.

We replied to this letter as a result of a direct request from Muzik and would usually ignore any complaint registered first with a magazine. However, we feel the need to add a personal comment to the statement, "Us girls aren't just fluffy bits on the side". For G.E.M. to say that we think like this is not only insulting to any female acquaintances we may have, or any of our regulars, but to the women we work with in the industry. Namely our resident DJ, The Lovely Helen, Lisa Loud, Gayle San, Vivien Markey, Emma DIY, Charlie's Angels, Shelley Boswell, Kath McKenzie, all of the girls over at Ultimate, Franchesca and Charlotte, Vicki and Amy on our door, and any other women working in the dance scene, all of whom deserve great respect for their attitude and professionalism. They are definitely not fluffy bits on the side!

PHIL GIFFORD, SI LONG & TOM @ WOBBLE

Some good points raised here, boys. But, please, "trying to make a mockery of what offends you and makes us sigh in disbelief...". Pull the other one, it's got a mammoth penis draped in gold lamé attached to it.

LAST Saturday, I went to Club Blah Blah. I didn't mind having to queue up for six days or pay the £1,000 admission fee in used fivers. I wasn't particularly worried about being strip-searched (including a bit of the old Dr Jellyfinger), either. But I did think that the bouncers insisting on taking my girlfriend home at the end of the night was a bit much. Have any other readers had similar experiences?

I still had a fantastic night, though.

ROGER THE BODGER, NEWPORT

"JOURNALISTS are only after word-bytes anyway, they aren't even interested in music," say B12 (Issue 11). To me, that seems like a word-byte which epitomises the holier than thou attitude of too many upcoming techno artists.

The reason that B12 usually stick to the underground ethic of not talking to the press is because anybody who speaks with their head as far up their arse as these guys will have shit on their toothbrush for weeks afterwards.

B12 and others portray themselves as interesting by trying to improve on what they see as the seminal Detroit sound. But the Detroit sound stretches from the nosebleed of X313 to the silky smooth sound of Terrence Parker, and all points in between. Their remaking of the best of Transmat (or Jeff Mills in the case of Christian Vogel) is just aural masturbation. They do not appreciate the innovative ideas and open-mindedness to all forms of music which keeps Detroit ahead.

ERIC JOHNSTON, ABERDEEN

THERE has recently been lots of interest in jungle and there are always articles on people like Bukem, Kenny Ken and Fabio. But I don't think I have ever seen an article on DJ Hype.

Hype has been around since the early Nineties and has been involved in quite a few releases. In my opinion, he's one of the best DJs on the circuit. Is there any chance of some more details about him and his work?

MATT, BRISTOL

Always willing to oblige, you know. See elsewhere in this month's issue and all the details of the man known as Hype will be revealed.

WHY aren't Leftfield playing in or around London on their forthcoming tour? I can't be arsed to go to Tribal Gathering just to see them. What's going on, lads?

PISSED OFF, LONDON

The boys were so concerned about your anguish, Pissed Off, that they have put in a gig at London's Brixton Academy on June 15 especially for you. Actually, that last bit is a lie. They're doing it because they'll make loads of wonga.

FURTHER to my complaint about Vague (Mouth Off!, Issue 11), I am writing to inform you that upon receiving my letter, the assistant manager of Vague, Alan, called me the very next day. As a result, providing I ring up and let him know I'm coming, my boyfriend and I will be guest-listed in future.

May I say a big thank you to Alan for his help in this matter.

KATHRYN HOWGATE, CLECKHEATON

Bags of E reputed to be worth £2 million

AND ANOTHER THING...

WE received a massive response to our Ecstasy debate, of which we sadly only have space for the two letters printed above. Both are, however, representative of the underlying debate attached to the legalising/decriminalising of Ecstasy and many of you have, quite rightly, smelt a rat.

The British government is so vehemently opposed to relaxing the laws on Ecstasy that we are forced to ask the question, "why?". Especially considering that other drugs, such as cigarettes and alcohol, are freely available over the counter. And we all know the life-threatening repercussions of both fags and booze, don't we?

So is the government trying to save us from ourselves? Maybe they're concerned about the national debt and worried that, a decade or so down the line, hospitals and/or asylums will be overflowing with Ecstasy casualties. But bearing in mind the dismissive attitude which the current Conservative government has for the young people of this country, not to mention their inate shortsightedness, our welfare is unquestionably low on their priority list. So could it be that, considering the numerous "independent" traders, they feel that regulation would be hard to control? Well, it's certainly true that giving up control and letting people decide what thet want for themselves is not part of the Conservative manifesto. Never has been, never will be.

Others think the authorities' attitude to Ecstasy has more to do with hidden agendas. It is no secret that generations of people have been touched, inspired and motivated by the use of mind-altering drugs, be they cannabis or Ecstasy. Anybody who has tried either of these substances know the immediate effects. But while one creates a physical lethargy and the other is a physical stimulant, the effects on the brain aren't disimilar. Both lead to an altered awareness and a lapse of inhibitions. Rarely, however, do they manifest anger or brutality. The same, of course, could not be said for alcohol.

It seems that anything which stimulates consciousness and, by extension, could make us question the status quo of the country (which is ours as well) is considered a no-go by our representatives in the House Of Commons. I wonder why that is?

SONIA POULTON

A picture of Moby reputed to be worth £2.37

SO you hung Moby (Issue 10). Well, fuck you! Moby is the most interesting figure the dance world has ever created. He has credibility, the likes of which you lot can only dream about. He has been involved in the scene since the mid-Eighties and has made some of the most emotional music I have ever heard. And he's not some fat-chinned, drug-riddled trendy DJ who has found his rut and will never leave it. Moby is always experimenting and changing. I might not like everything he does, but I have to say that I admire his courage.

Who else in the world of music has put out punk songs, disco anthems, 40-minute ambient compositions, beautiful classical pieces, passionate ballads and more? To label him as just a cheesy hardcore act shows that you didn't bother doing your homework. His "God Moving Over The Face Of The Waters" (which is the main theme for "Heat", the Michael Mann film, by the way) is a phenomenal symphonic piece of music.

You obviously don't know what you are talking about. Maybe next time you should actually acquaint yourself with the music and career of the person you hang.

JOHN FARNSWORTH, LONDON

Another satisfied customer. And talking of which…

A FRIEND of mine has just showed me a copy of your magazine wherein you hung me for crimes against music.

It's interesting being hated by people you've never met. Oh well. Thanks for the trenchant insight into my personality.

MOBY

We have met you Moby, as you well know. But don't take it personally, you are among very esteemed company in receiving the hangman's noose. And we don't hate you. Honest, we don't.

I AM writing to express my disappointment and anger at Hot Foot 2 at The Que Club in Birmingham a few weeks ago.

My musical preference is jungle and, as there are absolutely fuck-all jungle nights in Birmingham, my friends and I had been looking forward to the event for ages.

The trouble started when some moody bad-asses used a knife to tax some kid in the queue of his ticket. Then, on entry, the bouncers were not only searching fag packets, but helping themselves to one or two as well. This happened to me, all the people I went with, and many others I met inside later. They must have got thousands of fags, the wankers!

The music which was played was chilled-out "smokin'" jungle, fit only for a Sunday night, and not the hard intelligent jungle which was promised. Then, after an hour or so, the bar stopped selling alcohol, not helping an already dodgy atmosphere.

And to top off this hugely disappointing night, the bouncers spent the whole time moving people on from their normal chill-out spots and I was accused of being a drug pusher more than once. This normally wouldn't bother me, but I was confronted by a six-foot-tall, four-foot-wide foofhead, whose reaction didn't mix with the events leading up to it! At all!

Sort it out!

SIMON CARTER & FRIENDS, BIRMINGHAM

It would seem that you're not the only one browned-off with the night in question, Simon. According to John Merchant, The Que Club's manager, there will be no more Hot Foot nights at his club. He says this was purely an experimental one-off. Like you, he has experienced enough of Hot Foot to last him a lifetime.

I'VE just finished reading the cover article on LTJ Bukem (Issue 11) and this further emphasised to me just how superb the photography and image manipulation of Vincent McDonald is. His unique style helps set Muzik apart from the crowd and always adds an extra dimension to reading the magazine.

I am studying Media Production at Hull University and have a particular interest in the image manipulation side of Vincent McDonald's work. Although I'm well aware that computer hardware and software are required, I don't know precisely what is needed. As such, I would appreciate any information about either the technical side of Vincent's work, or indeed where I can catch one of his exhibitions. This would be of great help to me both for my studies and purely from a personal point of view.

PETE DENBY, HULL

We had a chat with our cover wizard and his partner, Dave Jewell, on your behalf. From our understanding, Vincent uses a Kodak Gold fun camera and Dave colours in the pictures with felt-tip pens. Is that of any help to you? No, thought not. Maybe we'd better pass your letter on to them.

EXCUSE me for asking, but isn't a 303 a type of Peugeot?

D MENTED, LONDON

My, my. A clubber with a sense of humour. Now there's an interesting concept. Erm, that's a joke. Obviously.

WHY don't you ever print any pictures of penguins? It's nothing but DJs, DJs and more DJs with you lot, isn't it? Open your minds and live a little!

FLAPPY, ISLE OF WIGHT

THIS is a letter about your Cream In Space article (News, Issue 11). It was an April Fool, wasn't it? Incidentally, Cream was founded in October 1992.

Also, I think you should start up a poetry corner. To kick the series off, here is our poem about Cream. It is called "They Go To The Cream".

They go to the Cream
'Cause the people are keen,
They follow the scene
You know what I mean?

They travel from afar
Mostly by car,
The doormen are fair
But do they really care?

The music is pumping
And people are jumping,
They keep on shouting
This place is thumping.

The DJs are hot
But Healy is not,
The atmosphere is great
You say "Nice one, mate!"

If you go to the Cream
You'll know what this shit means,
So go on Cream
Just keep it mean.

ADELE & PEGGY, CLWYD

Thanks for your thought-provoking prose, Adele & Peggy. Fair warmed the cockles of our hearts, it did. Do we have any other budding Tennysons out there?

MUZIK

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hang the DJ

This month we hang PAUL OAKENFOLD

For crimes against . . .

MUZIK. Well, not exactly Muzik. More like hairdressing, fashion and style. You know, those essential elements we kind of take for granted from our DJs.

We honestly don't know what possessed Paul Oakenfold to do it. Perhaps he saw Gazza's trick with the bottle of bleach and the resulting publicity, and decided that, enough with being a musical taste-maker, he wanted to be a tonsorial taste-maker, too. Or was it something to do with his inexplicable fascination with the Chelsea footie team? Though quite why anyone would want to style their hair in accordance with the strip colour of the most useless rabble since that rag-tag bunch in "Escape To Victory", we have no idea. More sinister, someone around these parts suggested that, now he's an uber-earner in the money stakes, he's become a true blue Tory, an arch capitalist, and decided to let the whole world know it.

Whatever the reason, it's an inexcusable piece of follicle farce.

What are we talking about here? Causing much hilarity among those who saw him at the Miami Winter Music Conference, we're talking about Paul Oakenfold dying his hair blue. Okay, Oakie, we admit it's not exactly the most heinous of crimes. But in a month when most DJs seem to have been pretty well behaved, this pitiful attempt to look like the Goa trance answer to Gary Numan could hardly go unpunished.

Paul Oakenfold, get thee to a barbers. In the meantime, we hang you in the name of Muzik and its fashion police. Don't mess!

hang
the
DJ
hang
the
DJ
hang
the

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